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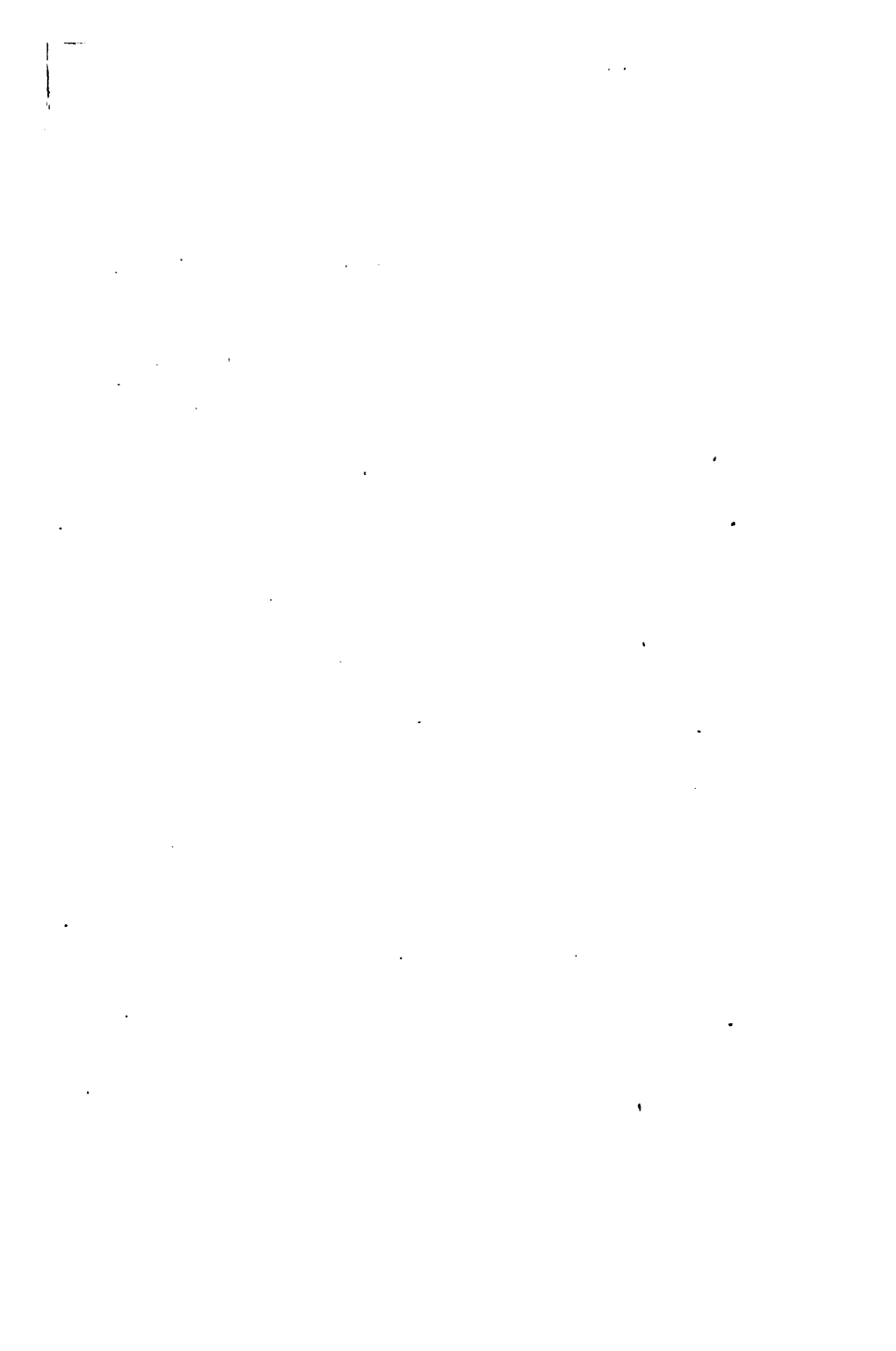
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Room

First Floor.

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H. Spanish and Italian School. 17th. Century
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O. Old German School. 16th. Century (K)
P. Dutch and German School. 16th. to
Q. Dutch and German School. 17th. and
R. S. Reserve rooms, chiefly weak Italian (c
I. Z. Zimmer des Inspectors (Inspector's room)
1. Italian School. 15th. Century.
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708.3

Kunsts. Mus. Dresden 1899

CATALOGUE
OF THE
ROYAL PICTURE GALLERY
IN
DRESDEN

BY
KARL WOERMANN
DIRECTOR OF THE PICTURE GALLERY

PUBLISHED BY THE GENERAL DIRECTION OF THE ROYAL COLLECTIONS

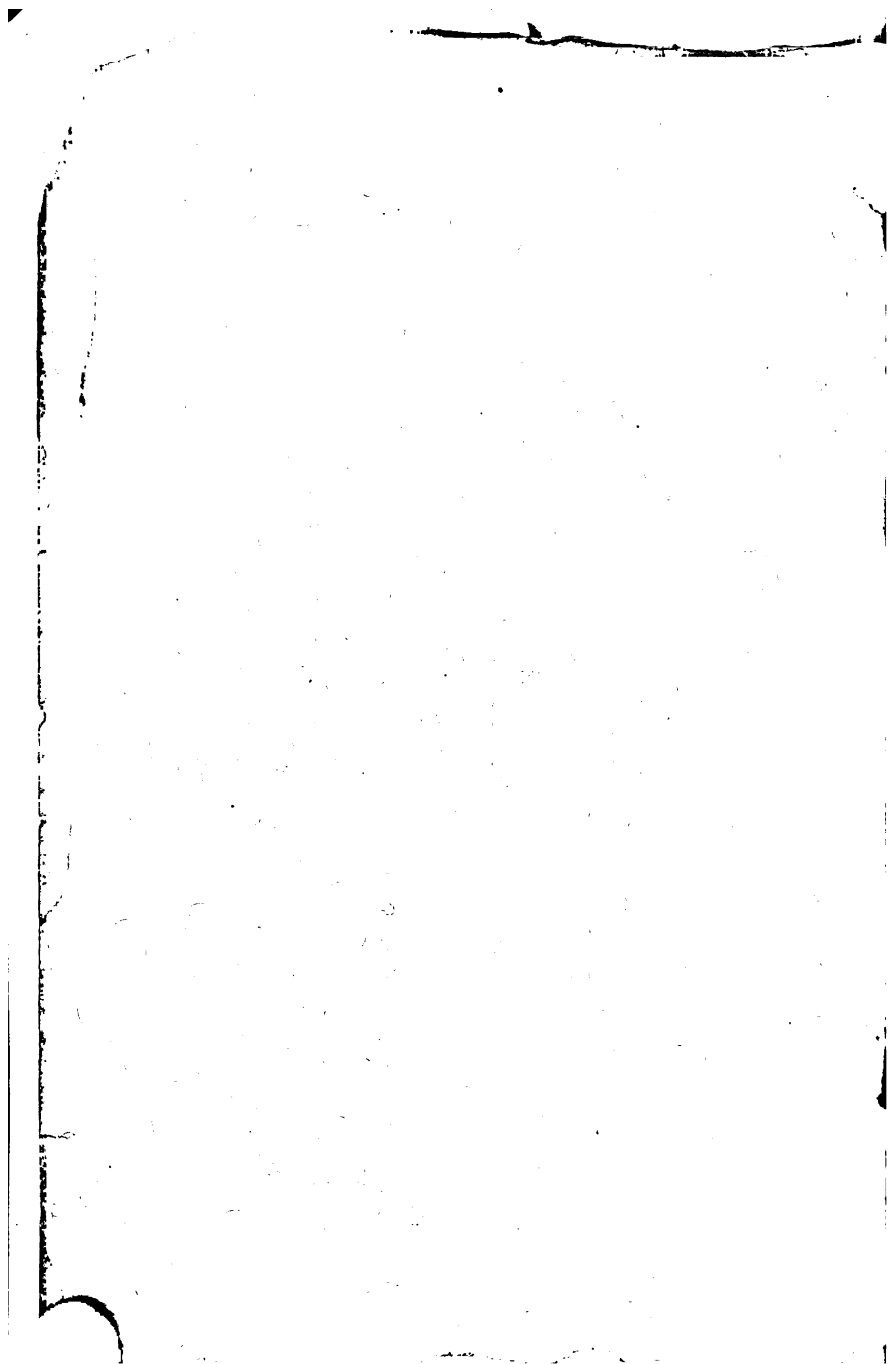
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THIRD EDITION

IMPROVED AND ENLARGED WITH 100 ILLUSTRATIONS.

PRICE TWO MARKS.

DRESDEN
ALBARTH PRINTING OFFICE
1896.



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been displaced and re-numbered; 53 noted under other names, or attributed to other sources than they were previously.

Besides those mentioned in the First Edition, and some other friends and colleagues, the Editor especially desires to express his hearty thanks to Herr Inspector Gustav Müller for his kind help and information while preparing this Edition.

K. W.

Preface to the First Edition

Art-history has become an independent science, during the period which has elapsed since Julius Hübner in the year 1856, published the first edition of his "Catalogue of the Royal Picture Gallery in Dresden", which for its time and of its kind, was worthy of all respect. Fresh light has been thrown upon the lives of a great many, perhaps the majority, of artists, through the study of archives; and by means of these researches and by comparative study of pictures, new and often surprising results have been attained concerning the authors of a considerable number of old pictures in all the collections of Europe.

The work of cataloguing has also been brought within the range of these researches, and the attempt made to regulate it according to fixed principles. The

large edition of this new catalogue, which is only published in German, and rests upon the basis of all these investigations of art-history, and the requirements of the present age, although in one volume and of fairly convenient size, has become too comprehensive a work for the needs of the numerous visitors to the Royal Picture Gallery.

The Direction has therefore simultaneously issued this smaller edition of the catalogue, which stands on the same basis, but omits the literary and documentary proofs and references, and will meet the requirements of all those who are content to become acquainted with the pictures as such, and to accept the results of recent investigation as they stand. Those who desire, by the aid of more detailed description, to go more deeply into the meaning of the pictures, to learn further particulars of the artists, who seek to know the arguments in favour of the present denomination of pictures, who interest themselves in their origin or early history, or wish to inform themselves concerning all reproductions from them, must refer to the larger edition.

Although reference to the large edition for all further particulars concerning every picture, is to be taken for granted, the author has added a more special reference to the details in the "Unabridged Catalogue" to the descriptions of pictures, where he considered it necessary that great stress should be laid upon the arguments which justify his views.

In this small edition the engravings of the Official Collection of the Dresden Gallery are alone specially noted, among the reproductions of pictures. "Ph" without further information has been placed after pictures of which photographs have been taken.

The author has to thank many of his colleagues for friendly advice and valuable information, especially Dr. L. Scheibler for a series of critical remarks with reference to the Old German and Early Flemish and Dutch pictures in the Gallery, and Dr. Abraham Bredius in Amsterdam for much hitherto unpublished documentary information concerning many Dutch masters.

D R E S D E N , September 1897.

K. W.

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Historical Introduction

THE Royal Saxon Picture Gallery in Dresden is essentially the creation of two princes distinguished for their love of art and of splendour, who as Electors of Saxony are known as Friedrich August I. and Friedrich August II., but as Kings of Poland were entitled Augustus II. (the Strong) and Augustus III. It is consequently obvious that the collectors' taste of the 18th century, which beyond the artists of that time, only acknowledged the mature masters of the 16th and 17th centuries, holding in but little esteem the earlier schools, should still show itself in the majority of the pictures in our collection. However the Royal House of Saxony before the beginning of the 18th century possessed in their "Kunst-kammer" and palaces, a groundwork of pictures, among which the older masters were also represented, and the exertions of the 19th century have succeeded not only in establishing a department in which contemporary artists are represented, but also in filling up the gaps in the earlier schools.

The history of the Dresden Gallery can in the light of the present be divided into three distinct periods, the first of which is, properly speaking, only introductory, and embracing the 16th and 17th centuries; the second the 18th century, and the third the 19th century.

We may fix the commencement of the first of these periods in the year 1560, when the Elector Augustus instituted a "Kunstkammer" above his suite of apartments in the palace at Dresden, which contained an extensive collection of all kinds of curiosities, such as at that time was always to be found at every princely court, and this first period of the history of our collection is consequently only a part of the history of the Kunstkammer, which did not cease to exist as such, although in 1722 the greater number of the best pictures belonging to it were removed to the Gallery. According to the Inventory of 1587, besides the then newly acquired "16 schön gemalten Täflein" ("16 exquisitely painted little panels") by Hans Bol, of which nine (Nos. 822—830 of the present catalogue) have lately been returned to the Gallery, the only important works by a well known master possessed by the "Kunstkammer" in that year were "Adam and Eve" by Lucas Cranach the Elder (Nos. 1911 and 1912); and according to the Inventory of 1640, with the exception of some pictures by unknown old German masters, the only additions were a few other important works by the same Cranach. That in the second half of the 17th. century and in the first ten years of the 18th. century, the art treasures of the "Kunstkammer" were greatly increased, is proved by the notice of "from the Kunstkammer" affixed to 284 pictures of the first Gallery-Inventory of 1722. Among these were however strikingly few works of note, least of all by Italian artists, and most from among the Dutch painters, some of whom, at any rate artists such as David Teniers the Younger (No. 1073), Gerard Dou (No. 1714) and Philips Wouwerman (Nos. 1429, 1430, and 1432) were already represented.

The second period of the history of the Dresden Gallery, during which it was first established as such, begins with the accession of Augustus the Strong (1694) under whose auspices the best of the last named pictures of the "Kunstkammer" were obtained. In Dresden the Court Painter Samuel Bottschild (1642—1707) made the purchases, later they were undertaken by the Privy Counsellor Count Wackerbarth and General-Field-Marshal von Flemming,

but principally by the "Chief Architect to the Electoral Court of Saxony" Baron Raimond le Plat. Abroad, Antwerp was at that time the principal resort of the Saxon agents for the purchase of pictures, for example in 1708 and 1709 the king bought a large number of excellent Flemish pictures through his "chief Commissioner" Raschke, while the Italian pictures which he obtained came through the hands of a certain Kindermann. In this way, up to the year 1722, a choice collection of pictures had already been obtained. The artists at that time represented in the Royal Collection were, among the chief Flemish masters, Rubens (N^o. 962 A), Jordaens (N^o. 1009), Teniers (N^{os}. 1066, 1072, 1076, 1082, 1085, 1088), Van Dyck (N^{os}. 1022 and 1023), among the Dutch, Dou (N^{os}. 1704—1706, 1711—1717), Metsu (N^o. 1736), Terborch (N^o. 1830), Bol (N^o. 1606), and especially Wouwerman by whom were several pictures (N^{os}. 1413, 1415, 1419, 1427, 1428, 1433, 1451, 1452, 1459, and 1460) and J. D. de Heem (N^{os}. 1261, 1262, and 1267); among the Italians were Giorgione (N^o. 185, finished by Titian), Cima da Conegliano (N^o. 62), Francesco Albano (N^o. 340) and many of the most modern artists of those days, and lastly of the French school N. Poussin (N^o. 719).

Augustus the Strong now resolved to make an inventory of all his pictures, and to place the best of them together, with a view to the formation of an especial Picture Gallery. Under the direction of the before-mentioned "Chief Architect" Le Plat, in 1722, he caused the 1938 pictures which were designed to form the Gallery, to be hung in rooms specially prepared for the purpose in the second floor of the "Stallgebäude" in the Juden-Hof; and Le Plat and the Chamberlain Steinhäuser were also the first "Inspectors" of the Gallery. The latter was responsible for the inventory, and the result of his work is still to be seen in his excellent inventories. Le Plat was still the prime mover in the purchase of Gallery pictures, and he managed to collect such masterpieces from all quarters, that the Gallery at the time of the death of Augustus the Strong in 1733 ranked with the finest collections of that date. By this

time were to be found among the pictures Rembrandt's Samson (N^o. 1560), and his "Portrait of himself with a sketchbook" (N^o. 1569), Van Dyck's "Silenus intoxicated" (N^o. 1017), J. Jordaens "Old and Young" (N^o. 1014), Palma Vecchio's "Holy Family" (N^o. 191) and "Venus reposing" (N^o. 190), Guido Reni's "Venus and Cupid" (N^o. 324), and Varotari's "Judith with the head of Holofernes" (N^o. 525).

However, the most brilliant epoch of the rise of the Gallery was in the time of Augustus III., the successor of Augustus the Strong, who during his thirty years government (1733 to 1763) managed to gather together in his capital the greatest number of these masterpieces which have made the Dresden Gallery famous.

The King's all-powerful Minister Graf von Brühl now took the further purchases of pictures into his capable hands. The real judge of art at the Saxon Court, and Brühl's right eye, was his private secretary Carl Heinrich von Heineken, the renowned author of "Nachrichten von Künstlern und Kunstsachen" and the "Dictionnaire des artistes", the manuscript of which has been preserved in the Engraving Gallery. Under the direction of this man, there were Saxon agents for the purchase of pictures in all the art centres of Europe; in the capitals they were generally ambassadors, or their secretaries, to less important places artists or learned connoisseurs were sent.

In the first place, Italy was the principal scene of the activity displayed by the King's agents. In Venice they were superintended by the Saxon Ambassador Graf Villio. One of the most energetic of these agents was Ventura Rossi who in 1738 sent to Dresden 44 pictures, among them being Ribera's "St. Francis on a bed of thorns" (N^o. 685); in 1741 he sent 70 pictures, including Paolo Farinati's "Presentation in the Temple" (N^o. 223), and in 1744 he sent 65, two of these being Madonnas by Sassoferrato (N^o. 430 and 431). He was rivalled by the talented author Graf Algarotti who in 1743 travelled to Italy solely for the purpose of obtaining pictures for the Saxon Court. Although his acquisitions were fewer in number than those of Rossi, they were far more valuable,

for among them were pictures such as Holbein's Madonna (N^o. 1892), which even if it can no longer rank as an original, will nevertheless always be considered one of the ornaments of the Dresden Gallery, and the "Three Sisters" of Palma Vecchio (N^o. 189).

All preceding and succeeding acquisitions were however thrown into the shade by Graf Villio, who through Ventura Rossi and the noted art-critic An. Maria Zanetti in Venice, purchased one hundred of the most important pictures from the world-renowned collection of Francis III., Duke of Modena in the year 1745. Through him, the Saxon Court, for a sum of 100,000 Zecchins, to which sum, certainly there were considerable additional charges, all at once came into possession of so choice a collection of the finest pictures by the greatest Italian masters, as up to that time, had not been seen north of the Alps. Among these art-treasures were all the Correggios of our collection, nearly all the pictures of Dosso Dossi and Garofalo, the principal works of Ann. Carracci, Guido Reni and Guercino, Titian's "Tribute Money" (N^o. 169) and the finest portraits by this master, Paolo Veronese's four large pictures from the Cuccina family (N^{os}. 225—228), Andrea del Sarto's "Sacrifice of Abraham" (N^o. 77) and Giulio Romano's "Madonna della Catina" (N^o. 103), as well as some celebrated works not by Italian masters, for example, Holbein's "Portrait of Morette" (N^o. 1890), the fine "Portrait of a man" by Velazquez (N^o. 697) and Rubens' "St. Jerome" (N^o. 955).

In the year 1746 these Modena pictures arrived in Dresden; but Augustus III. and Graf Brühl were far from considering that their purchases in Italy were now completed; in 1747 Zanetti purchased in Venice, among other pictures Titian's large "Santa Conversazione" (N^o. 168) for Dresden; in 1748 Bern. Benzoni sent Gessi's Magdalene (N^o. 355); in 1749 Pietro Guarienti, who was at that time Inspector of the Gallery, travelled himself into Upper Italy, and brought pictures back with him such as Palma Vecchio's "Holy Family with St. Catharine" (N^o. 188); in 1750 the painter Siegm. Striebel in Rome, purchased the "Holy Family" by Garofalo (N^o. 134), in 1752 the Canonikus L. Crespi sent Guido Reni's "Ninus and Semiramis" (N^o. 325) from Bologna. The most

successful of all these trusted agents was the Bolognese painter Carlo Cesare Giovannini, through whose exertions the Dresden Gallery in the year 1753, for the sum of 20,000 ducats, obtained its most celebrated picture, the Madonna of San Sisto by Raphael (N^o. 93), which until this time had adorned the high altar in the monastic church of San Sisto at Piacenza.

On this side the Alps there was a field of discovery in the immediate neighbourhood of Saxony, namely Bohemia. Firstly in 1741 Graf Waldstein's collection at Dux (268 pictures for 22,000 Gulden) was purchased; in this collection were the masterpiece of the Delft painter Jan Vermeer (N^o. 1335) and the two excellent little portraits by Frans Hals (N^{os}. 1358 and 1359); these were followed in 1742 by 84 pictures from Prague, among them Fr. Snyders great picture of still life with the swan (N^o. 1192); but the most important acquisitions from Prague were in the year 1749, when 69 pictures of the Imperial Gallery there, among them Rubens' noble "Boar hunt" (N^o. 962) were purchased for Dresden for 50,000 Thalers

The Secretary of Legation de Brais, and his manager Le Leu, who had the advantage of being advised by the noted painter H. Rigaud, after 1742 made Paris the centre of their operations for the purchase of pictures. To begin with, in April of that year a number of valuable pictures from the personal estate of Prince Carignan were purchased for the sum of 86,346 Livres, among them being our two principal pictures by Carlo Dolce (N^{os}. 509 and 510), Poussin's "Adoration of the Magi" (N^o. 717). Rembrandt's female portrait with a red flower (N^o. 1562) and Rubens' "Lion hunt" (N^o. 972). When de Brais died in that same year 1742, Le Leu continued the purchases in Paris alone. He sent for example, after 1749, pictures such as Rembrandt's portrait of himself with his wife on his knee (N^o. 1559), Dou's "Violin player" (N^o. 1707), and a number of Wouwerman's later works (N^{os}. 1417, 1424, 1444, 1446, 1448, 1463, 1464) to Dresden.

Naturally this extensive purchase of pictures required able managers under the chief direction of Brühl and Heineken. To fill the vacancy caused by the death of

Le Plat in 1742, the Bohemian master Johann Gottfried Riedel, who had been called to Dresden in 1739 as Court Painter, was appointed Inspector of the Royal Picture Gallery conjointly with old Steinhäuser, and Riedel had to begin his work with the superintendence of an enlargement of the building, as the rooms which had hitherto been used were quite inadequate to receive the influx of pictures collected during the past forty years. The alterations were made in the years 1744 to 1746, during which time the pictures were placed in the "Japanese Palace." The upper part of the "Stallgebäude" (now called Museum Johanneum) was arranged as the Picture Gallery, and there the pictures remained until after the middle of the 19th century. Old Steinhäuser had the pleasure of receiving the art-treasures from Modena which arrived just at the time the new rooms were opened. He then retired into private life, and in his place, the Venetian artist and connoisseur Pietro Guarienti was chosen on September 10th 1746, to act as inspector with Joh. Gottfried Riedel. Guarienti however died on the 17th of May 1753, leaving the new inventory in the Italian language unfinished, and in his place, in consequence of the ever increasing press of business, two subinspectors were appointed to assist old Riedel, his son Joh. Ant. Riedel and Matthias Oesterreich, who already held an official position in the Engraving Gallery, and was the compiler of the Inventory of 1754. Old Riedel died on the 12th of December 1755; and Oesterreich was appointed Director of the Gallery at Sanssouci in 1757. From this year to the beginning of the present century, Joh. Anton Riedel took the management of the Gallery, a post which did not tax the strength of one man too heavily, as in consequence of the outbreak of the Seven Years War, the purchase of pictures naturally closed. But he had enough to do to take care of the pictures during the war; in 1759 by Riedel's direction they were packed in cases and sent to Königstein, and they were not brought back to Dresden till 1763, immediately after the peace of Hubertusburg.

The King and his counsellor Graf Brühl now made

immediate preparations for the further acquisition of pictures, but in October of the same year 1763 both died, and with this ended the Saxon purchase of pictures for the rest of the century.

The long reign of Frederick Augustus the Just carries the history of the Dresden Gallery well into the 19th century. Immediately after the death of his patron, Heinecken was compelled to resign. His successor was C. L. Hagedorn of Hamburg, who held the office of General Director of Art and the Academy of Arts from 1763—1780 and at the same time that of Gallery and Cabinet Director. After his death the post of General Director was held by the Cabinet Minister Graf Marcolini (died 1814). The actual director of the Gallery during the whole of this period was Johann Anton Riedel, who died in 1816.

The third period of the Royal Saxon Picture Gallery belongs entirely to the 19th century. Riedel's successor was Carl Friedrich Demiani, who had been employed by him as under secretary since 1811. When Demiani died in 1823, Joh. Friedrich Matthäi, a celebrated historical painter of his time, who had been Professor since 1810, and for a time Director of the Royal Academy of Arts, was appointed Director of the Gallery. Under his direction the most celebrated restorer of that date, Pietro Palmaroli of Rome, was called to Dresden, to restore a number of the most important pictures in the Gallery, a task which he performed with much ability. During Matthäi's direction, and by order of the Minister of State, Bernard von Lindenau, a thorough examination of the "Reserve" was made in 1834, and on this occasion many fine pictures were brought to light which had either been previously unnoticed, or had been purchased by degrees, and these were assigned to the Gallery, so that in Matthäi's Catalogue of 1835, good of its kind, a considerable increase of the collection can be noticed. During his direction the Gallery-Commission was finally instituted, which in later years having been constituted a public means for purchasing pictures, took part in all further acquisitions to the Gallery, as well as superintending the work of restoration.

When Matthäi died in Vienna, while travelling, on the 23rd of October, 1845, Julius Schnorr von Carolsfeld an excellent artist, was called from Munich where he was at that time staying, to Dresden, to take the offices of Director of the Academy and of the Gallery. He undertook both offices in the year 1846, and it was only now that the third period of the Dresden Gallery began to grow and show signs of new life, the seed for which had been sown in the previous ten years. The absolute necessity for a new building had long made itself felt. After long discussion the commission for it was given to Professor Gottfried Semper, at that time Director of the School of Architecture in Dresden; in the year 1847 it was commenced, and in 1855 the new building which contains the present Picture Gallery, was opened to the public. Julius Hübner, at that time a Member of the Commission and Professor in the Academy, was commissioned to write a new catalogue. The first edition of Hübner's Catalogue appeared in 1856, the fifth in 1880, and in 1884 it was reprinted. Julius Schnorr von Carolsfeld retired from the directorship of the Gallery in 1871, and died in the following year. His successor was Julius Hübner, under whose direction the Gallery remained for ten years. Hübner retired in 1882, and died the same year. He was succeeded by the author of the present Catalogue.

During the period since Schnorr undertook the management, a considerable number of pictures, some old, some modern, from various sources has been added to the Gallery. As to the older pictures, there was a purchase in London of fifteen pictures of the Spanish School, from the personal estate of King Louis Philippe of France, in 1853; among these were masterpieces such as Zurbaran's St. Bonaventura (N^o. 696), and Murillo's St. Rodriguez (N^o. 704); and in 1860 these were followed by some fine pictures formerly in the possession of the picture-dealer S. Woodburne in London; Piero di Cosimo's "Holy Family" (N^o. 20), then attributed to Luca Signorelli, and Lorenzo di Credi's "Holy Family" (N^o. 13), later attributed without any reason to Leonardo da Vinci; in 1865 the beautiful little Crucifixion

of Dürer (N^o. 1870), was purchased in Vienna. Between 1870 and 1880—84, money flowed freely, large sums having been voted from the French war indemnity. Among the old Italian pictures acquired during this time, those specially worthy of notice are, St. Sebastian by Antonello da Messina (N^o. 52), the painted pilasters of Luca Signorelli (N^o. 36—37), the splendid Portrait by Paolo Morando (N^o. 201), Mazzolino's brilliant "Christ presented to the people" (N^o. 123), and Andrea Mantegna's beautiful "Virgin and Child with the Infant John" (N^o. 51); among the Dutch pictures, "Hagar" by Jan Steen (N^o. 1727), the "Two Cavaliers" by Th. de Keyser (N^o. 1543), the "Still life" by Heda (N^o. 1365) and the Landscape by Jan van der Meer van Haarlem (N^o. 1507). Subsequently with the sum regularly voted by the "Landtag", other pictures of the old schools were obtained; for example in 1891, the portrait of a man by Sir Joshua Reynolds (N^o. 798 C); in 1892 "Jacob's ladder" by G. van den Eeckhout, (N^o. 1618 A); and in 1894, the celebrated "Death of St. Clara" by Murillo, (N^o. 705 A).

The first step towards furthering the purchase of modern pictures was taken by the former Minister of State, and General-Director, von Lindenau, who, in the year 1843, when he retired, devoted 700 Thalers of his pension yearly, to the purchase of pictures for the Gallery, by living artists. For instance the Dresden Gallery has this "Lindenau-Endowment" to thank for A. L. Richter's "Bridal Procession" (N^o. 2221), and Julius Hübner's "Golden Age" (N^o. 2227).

It was then decided by the Council of the Academy on the 31st. of March 1848, to devote half the receipts of each Academic Exhibition to the purchase of pictures which had been exhibited; and in this manner the Gallery came into possession, amongst other pictures, of Grosse's "Leda" (N^o. 2268), Kummer's "Scotch Landscape" (N^o. 2237), Lier's "Moonlight Landscape" (N^o. 2327), and Choulant's "Church of St. Peter" (N^o. 2263).

Also through the Public Art Fund, endowed by the country, pictures were acquired in 1860—1870; for example, Hübner's "Disputation between Luther and Dr. Eck"

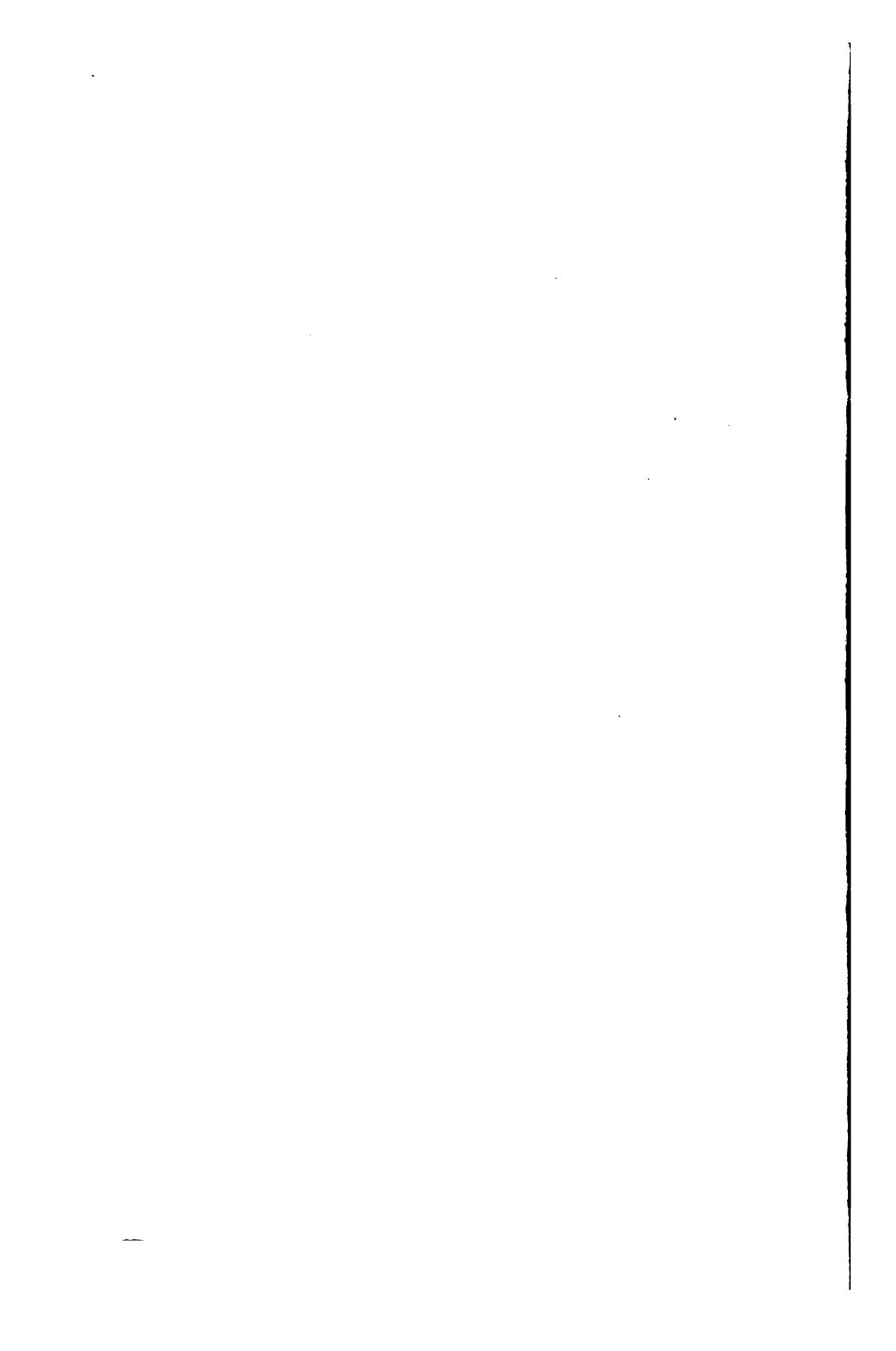
(N^o. 2229), and Hofmann's "Woman taken in adultery brought before Christ" (N^o. 2254).

But it was only after the before-mentioned grant of a considerable Special Fund, that any number of striking works by living artists, was acquired, and so it is only during the last ten years, that one by one, those modern pictures have been added to the Gallery, which now cause this department to rival in attraction the older portion. It would lead us away too far to take special notice of these pictures singly. It may here be remarked that the fund at that time voted was expended by 1884, so that since this time the Gallery has been dependent, for the purchase of new pictures, on the sums which may have been voted afresh during each financial epoch.

Side by side with these acquisitions through public funds, we may place since 1880, the purchases from the income derived from the Pröll-Heuer Endowment. The painter Max. Heinr. Ed. Pröll, who was named after his foster-father, the artist's colourman Anton Heuer, Pröll-Heuer, left the Gallery, at his death in 1879, a considerable sum as an endowment, from the proceeds of which, pictures approved by the Academic Council, were yearly to be bought from the Dresden Academic Exhibition, and the Gallery has to thank this Endowment for some dozen of the best pictures by modern masters, acquired during the last ten years.

Of bequests and presentations within the last few years, we will only name three: Professor Bertram's presentation, by which in 1882 the Gallery was enriched by five capital pictures of Anton Graff (N^{os}. 2173—2177); Moritz Winkler's bequest, by means of which, in 1884 nine pictures at once, among them master-pieces of Andreas and Oswald Achenbach (N^{os}. 2297 and 2311) found place in the Gallery; and the bequest of Ed. Nossky in 1893, through which no less than 17 old and 2 modern pictures were acquired.

The time has not yet arrived to go into particulars of other circumstances in the history of the administration during the last ten years. The efforts of the present and the results therefrom, must be left to the future to estimate.



PART I

OLD PICTURES

TO THE END OF THE 18TH. CENTURY

Explanatory List

**of the signs and abbreviations used in the notes
in small type, printed below the description
of each picture**

1. In the first place the position of the picture is noted. Capital letters standing first, refer to the large rooms on the first floor. Numbers standing first, refer to the cabinets of all three floors. The different walls are denoted by numbers in the first case, and by small letters in the second. See Plan in the Appendix.
 2. The numbers in brackets, in the second place are those of the Catalogue of 1880 and 1884, which are to be retained as permanent numbers.
 3. The capital letter in the third place denotes the material on which the picture is painted: W = wood; C = canvas; Cpr. = copper. Other materials are described in full.
 4. The measurements which follow are in meters and centimeters.
 5. The star (*) followed by numbers, refers to the official Collection of Engravings of the 18th. and 19th centuries, which can be purchased singly, or in volumes, from the Secretary in the Entrance-Hall.
 6. "Ph." at the end denotes that the picture in question has been photographed, either by Adolf Braun & Co. in Dornach, Alsace, Hanfstaengl in Munich, R. Tamme (J. & O. Brockmann Nachf.) in Dresden, or by the Photographische Gesellschaft in Berlin. These cannot be purchased in the Gallery, but at the Art Dealers.
 7. M.-G. Ministerial-Gebäude, Seestrasse, to which building 22 pictures of an indifferent character were lent in 1891.
 8. F.-G. Finanzministerial-Gebäude, to which building 18 pictures of an indifferent character were lent in 1896.
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FIRST SECTION

Byzantine School*

Christ in Hades. Old Slavonic inscription. Gold ground. 1

43 c. — (1) — W. — $0,12\frac{1}{2}$ h.; 0,17 w.

The Transfiguration. Greek inscription. Gold ground. 2

43 c. — (2) — W. — $0,38\frac{1}{2}$ h.; 0,23 w.

St. Gregory enthroned. Greek inscription. Gold ground. 3

43 c. — (3) — W. — $0,13\frac{1}{2}$ h.; 0,11 w.

The Virgin and Child. Half-length. Greek inscription. Gold ground. 4

43 c. — (4) — W. — 0,22 h ; $0,17\frac{1}{2}$ w.

* The Early Christian Byzantine School has transmitted to our own times its stiff and mechanical style, in all countries of the Greek Church, not only in those where Greek is spoken, but also in those of the Slavonic tongue. Although leaving this School its original place at the beginning of the Catalogue, on account of its early commencement, there is no reason to consider that our pictures in particular, though the first three were certainly acquired in the 17th century, are of such high antiquity that they have an especial right to this place.

SECOND SECTION

Italian Schools

I. The Italians till the end of the 15th. Century

A. Florentine School

School of Giotto di Bondone. Born in 1266; died in 1337 at Florence. Founder of a school.

- 5 St. John the Baptist in prison, visited by the two disciples.
43 c. — (16) — W. — $0,59\frac{1}{2}$ h.; $0,35$ w. — Ph.
- 6 The three Maries at the Sepulchre.
43 c. — (7) — W. — Circular; $0,19\frac{1}{2}$ h.; $0,20\frac{1}{2}$ w.

School of Fra Giovanni da Fiesole, called Fra Angelico. Born in the Florentine territory 1387; died at Rome 1455.

- 7 The Annunciation. Gold ground.
1 b. — (19) — W. — $0,27\frac{1}{2}$ h.; $0,44$ w.

Sandro Botticelli, Filipepi. Born at Florence in 1446; died there 1510. Scholar of Fra Filippo Lippi.

- 8 The Virgin and Child with the Infant St. John adoring, in a hall. Three-quarter-length. By some thought to be only studio work.
1 c. — (35) — W. — $0,89\frac{1}{2}$ h.; $0,73\frac{1}{2}$ w. — Ph.

- 9 Four scenes from the life of St. Zenobius. 1. A boy is being run over. 2. The mother takes him to the saint.

*"Very funny."
"Oh! I think that's lovely."*

*Amusing incident
cat is the left
with ring round its
tail*



No. 13. Lorenzo di Credi.



No. 14. Lorenzo di Credi.



No. 43. Francesco Cossa.



No. 48. Francesco Francia.

3. The saint leads the boy, restored to health, back to his mother. 4. The death of the saint.

1 b. — (34) — W. 0,86 h.; 1,82 w. — Ph.

School of Sandro Botticelli.

The Virgin and Child surrounded by angels. Three-quarter-length. 10

43 c. — (36) — W. — 0,80½ h.; 0,92 w.

St. John the Evangelist. Bust. 11

1 a. — (32) — W. — 0,47 h.; 0,30½ w. — Ph.

St. John the Baptist. Bust.

1 a. — (33) — W. — 0,46½ h.; 0,31 w.

Lorenzo di Credi. Born at Florence 1459; died there 1537. 12
Scholar of Andrea del Verrocchio.

The Virgin and Child with the Infant St. John adoring, in a sleeping apartment. Three-quarter-length. In Dresden hitherto erroneously ascribed to Leonardo da Vinci. 13
See Unabridged Catalogue.

1 a. — (39) — W. — 0,88½ h.; 0,31 w. — Ph. — Illustr. Plate 1.

The Virgin on her knees, adoring the Child. Perhaps only studio work. 14

1 c. — (44) — W. — 0,87½ h.; 0,65. — Ph. — Illustr. Plate 1.

The Virgin and Child enthroned in front of an alcove. On the left St. Sebastian, on the right St. John the Evangelist.

1 b. — (45) — W. — 1,75 h.; 1,76½ w. — Ph.

School of Domenico Ghirlandajo. Dom. di Tommaso Bigordi, called Ghirlandajo; born at Florence 1449; died there 1494. Teacher of Michelangelo. 15

The Virgin adoring the new-born Child, who is reposing between Joseph's knees. 16

43 b. — (38) — W. — Circular; 0,77 h.; 0,76 w. — Ph.

The Archangel Michael. Three-quarter-length. 17

1 a. — (17) — W. — Circular; 0,22 h. and w.

The Archangel Raphael. Three-quarter-length. 18

1 a. — (18) — W. — Circular; 0,22 h.; 0,21½ w.

School of Filippino Lippi. Born at Prato 1457 or 1458; died at Florence 1504. Scholar of Sandro Botticelli.

19 The Virgin and Child. Half-length.

1 a. — (46) — W. on C. — 0,48 h.; 0,37 w. — Ph.

Piero di Cosimo. Born at Florence 1462; died there 1521. Scholar of Cosimo Roselli.**20 The Holy Family with the Infant St. John, near a rock, on which are angels singing. Formerly erroneously ascribed to Signorelli.**

D 3. — (24) — W. — Circular; 1,65 h.; 1,63½ w. — Ph.

School of Raffaellino del Garbo. Born at Florence 1466; died there 1524. Pupil of Filippino Lippi.**21 The Virgin and Child between St. Jerome on the left, and St. Francis on the right. Three-quarter-length.**

43 b. — (47) — W. — Circular; 0,76 h.; 0,75 w. — Ph.

Uncertain Florentine. End of the 15th or beginning of the 16th Century.**22 The Virgin and Child, the latter embraced by St. John.**

43 a. — (43) — W. — 0,58 h.; 0,47 w. — Ph.

B. Sienese and other Tuscans**Uncertain Tuscan.** 13th Century.**23 The Virgin and Child enthroned. Gold ground.**

43 c. — (5) — W. — 0,20½ h.; 0,15 w.

Sano di Pietro. Born at Siena 1406; died there 1481.**24 Part of an altar piece. Gold ground. Half-length figures of the Saviour and the twelve Apostles surround the picture. In the gable, the Virgin giving her girdle to St. Thomas, who kneels beneath. Below, St. Margaret on the left, St. Zenobius on the right.**

43 c. — (8) — W. — 0,45 h.; 0,38½ w. — Ph.

25 A cross painted on a gold ground. In the centre, Christ on the Cross, in the four points, half-length figures of Christ above, the Virgin on the left, St. John on the right, and Mary Magdalene below.

43 c. — (9) — W. — 0,53½ h.; 0,43. — Ph.

A cross painted on a gold ground. In the centre, Christ on the Cross. In the points, the Fathers of the Church. 26

43 c. — (10) — W. — 0,54 h.; 0,43 w. — Ph.

Uncertain Sienese. 14th. Century.

Presentation in the Temple. The Annunciation in two small medallions above. Black ground. 27

43 c. — (6) — W. — 0,82 h.; 0,54½ w. — Ph.

The Virgin and Child. Half-length on a gold ground. 28

43 c. — (11) — W. — 0,27 h.; 0,13 w.

Two wings of an altar piece. 1. On the left, on a gold ground: a) above, St. Lucy and St. Clara; b) below, two holy men. 2. On the right: a) above, on a gold ground, two holy women; b) below, St. Francis. 29

43 c. — (12) — W. — 0,54½ h.; 0,26 w.

The Virgin. Bust. Gold ground. 30

43 c. — (13) — W. — 0,35 h.; 0,29 w. — Ph.

The dead Saviour, upright in a sarcophagus. 31

43 c. — (14) — W. — 0,31½ h.; 0,21 w.

Part of a Gothic altar piece. Gold ground. The Virgin enthroned between two female saints. Above in a medallion, a half-length figure of the Saviour. 32

43 c. — (15) — W. — 0,46 h.; 0,19½ w.

Uncertain Sienese. 15th. Century.

Holy Family with St. John the Baptist. Half-length. 33

43 a. — (20) — W. — 0,82½ h.; 0,41½ w.

The Virgin and Child, an angel bringing cherries to the latter. Gold ground. Three-quarter-length. 34

43 a. — (29) — W. — 0,73½ h.; 0,46½ w.

C. Umbrian School

Attributed to Gentile da Fabriano. 1422 in Venice, 1425 in Siena and Orvieto, 1427 in Rome. Umbrian master of the Transition Period.

The Virgin and Child enthroned in front of a marble niche. 35

1 a. — (30) — W. — 0,69 h.; 0,47½ w. — Ph.

Luca Signorelli. Born at Cortona about 1441; died there 1523. Studio work.

- 36** Painted pilaster. Above, the Archangel Raphael with Tobias, in the middle, St. Jerome, below, St. Benardin of Siena.
1 a. — (25 a) — W. — $1,29\frac{1}{2}$ h.; 0,11 w. — Ph.

- 37** Painted pilaster. Above, St. Bernard; in the middle, St. Onophrius; below, St. Dorothy.
1 a. — (25 a) — W. — $1,29\frac{1}{2}$ h.; 0,11 w. — Ph.

School of Pietro Perugino. P. Vanucci, called Perugino. Born at Citta della Pieve 1446, died at Castel Fontignano 1523. Teacher of Raphael.

- 38** St. Crispin. Bust.
43 c. — (26) — W. — 0,35 h.; $0,23\frac{1}{2}$ w.

- 39** St. Francis. Black ground.
43 a. — (27) — W. — 0,23 h.; 0,16 w. — Ph.

- 40** St. Rochus resting, a dog bringing him bread.
43 c. — (28) — W. — 0,22 h.; 0,80 w.

Il Pinturicchio, properly speaking Bernardo di Betto Biagio. Born at Perugia about 1454, died at Siena 1513.

- 41** Portrait of a boy. Bust.
1 c. — (81) — W. — 0,50 h.; $0,35\frac{1}{2}$ w. — Ph.

Attributed to Marco Palmezzano. Born at Forli. As early as 1485, still living in 1537.

- 42** The Adoration of the Magi. Certainly not by this master.
43 b. — (48) — W. — 0,61 h.; 0,45 w. — Catalogue 1885.

D. Ferrarese School

Cosimo Tura. Born at Ferrara about 1432; died there 1495. Principal Ferrarese master of the 15th. Century.

- 42A** St. Sebastian. Formerly ascribed to Cossa, then to Corta. Lately recognised as Tura.
1 c. — W. — $1,71\frac{1}{2}$ h.; 0,59 w. — Ph. — Acquired in 1896.

Francesco Cossa. Living in 1456, at Ferrara and Bologna in 1474. Second principal Ferrarese master of the 15th. Century.

The Annunciation. Mary and the angel in a richly decorated Renaissance hall. Hitherto as "unknown". Chief picture of the master. 43

1 b. — (21) — W. — $1,37\frac{1}{2}$ h.; 1,13 w. — Ph. — Illustr. Plate 1.

School of Fr. Cossa.

The birth of Christ. On the right, the procession of the Magi. On the left, rejoicing shepherds. Erroneously as "Florentine School." 44

1 b. — (22) — W. — $1,36\frac{1}{2}$ h.; $1,14\frac{1}{2}$ w. — Ph.

Ercole Roberti. Born in Ferrara 1450, died there 1495 or 1496.

Christ on the way to Golgotha. 45

1 b. — (163) — W. — 0,35 h.; 1,17 w. — Ph.

The taking of Christ. 46

1 b. — (164) — W. — 0,35 h.; 1,18 w. — Ph.

After Ercole Roberti.

Gathering manna in the wilderness. The original in the possession of Lord Dudley in London. 47

1 b. — (23) — W. — 0,30 h.; 0,65 w. — Ph.

E. Bolognese School

Francesco Francia. Fr. Raibolini, called Francia. Born at Bologna 1450; died there 1517.

The baptism of Christ. Signed: FRANCIA AVRIFEX. BON. F. MDVIII. 48

D. 3 — (505) — W. — 2,09 h.; 1,69 w. — Ph. — Illustr. Plate 1.

The adoration of the Magi. 49

1 a. — (508) — W. — 0,41 h.; 0,59 w. — Ph. — Illustr. Plate 2.

Giacomo Francia. Born at Bologna 1486; died there 1557. Son and pupil of Fr. Francia.

The Virgin and Child with the Infant St. John. Half-length. Formerly as Perugino, then as Fr. Francia. 50

1 a. — (504) — W. — 0,57 h.; $0,43\frac{1}{2}$ w. — Ph.

F. The Schools of Venice and its territory

Andrea Mantegna. Born at Vicenza 1431; died at Mantua 1506. Founder of a School at Padua.

- Very fine*
51 Holy Family with Elizabeth and the Infant St. John. Three-quarter-length.

1 a. — (226) — C. — $0,75\frac{1}{2}$ h.; $0,61\frac{1}{2}$ w. — * E, 2. — Ph. — Illustr. Plate 2.

Supposed Andrea Mantegna.

- 51A** The Virgin with the body of Christ. Three-quarter-length.
 43 c. — (2189A) — W. — $0,56\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w. — Bequeathed by Herr and Frau Kestner 1892.

Antonello da Messina. Born at Messina in 1444; died at Venice in 1493. Considered the father of oil painting in Italy.

- 52** The Martyrdom of St. Sebastian.

D. 1 — (227) — Transferred from W. to C. — 1,71 h.; 0,86 w. — Ph. — Illustr. Plate 2.

*sketch
 before character
 from Bellini's*

School of Giovanni Bellini. Born at Padua or Venice 1428; died in Venice 1516. Founder of a School.

- 53** The Doge Leonardo Loredano. Bust.

2 b. — (229) — W. — $0,70\frac{1}{2}$ h.; 0,55 w. — Ph.

- 54** The Virgin and Child between St. Peter and St. Helen. Half-length.

43 b. — (230) — W. — $0,84\frac{1}{2}$ h.; 1,07 w.



Girolamo da Santa Croce. Born in Bergamaschen; died in Venice. Proved to have lived between 1519 and 1549.

- 55** The adoration of the Infant Christ.

2 a. — (234) — W. — $0,61\frac{1}{2}$ h.; $0,75\frac{1}{2}$ w. — Ph.

- 56** The martyrdom of St. Lawrence.

2 a. — (235) — W. — 0,64 h.; 0,79 w. — Ph.

Jacopo de' Barbari. In Germany called Jacob Walch (i. e. "der welsche Jacob"). Born at Venice; died in the Netherlands before 1515.

- 57** The Saviour in the act of blessing. Bust.

2 b. — (1875) — W. — 0,61 h.; 0,48 w. — Ph.

- 58** St. Catherine. Half-length.

2 c. — (1876) — W. — $0,50\frac{1}{2}$ h.; br. 0,80 w. — Ph.

- 59** St. Barbara. Half-length.

2 c. — (1877) — W. — $0,42\frac{1}{2}$ h.; br. $0,27\frac{1}{2}$ w. — Ph.

- 59A** Galatea standing on a dolphin. Hitherto (No. 294) as uncertain North Italian. See Unabridged Catalogue.

43 b. — (37) — Cat. 1887: N. 294. — 1,29 h.; $0,53\frac{1}{2}$ w. — Ph.



No. 52. Antonello da Messina.



No. 51. Andrea Mantegna.



No. 61. Cima da Conegliano.



No. 63. Cima da Conegliano.



No. 49. Francesco Francia.

Andrea Previtali. Born about 1480; died in Bergamo 1528. Pupil of Giov. Bellini in Venice.

The Virgin and Child with the Infant St. John. Three-quarter-length. Signed below, on the left: *M. D. X.* and (only partially preserved): *Andreas Bergomensis pinxit.* **60**

2 a. — (239) — W. — $0,76\frac{1}{2}$ h.; 1,06 w. — Ph.

Giovanni Battista Cima da Conegliano. Proved to have lived between 1489 and 1508 in Venice and in Friaul. The Saviour in the act of blessing. Full-length. **61**

D 1. — (236) — W. — 1,52 h.; $0,76\frac{1}{2}$ w. — Inventory 1754. — * II, 6. — Ph. Illustr. Plate 2.

The Saviour. Bust. **62**

2 c. — (238) — W. — $0,84\frac{1}{2}$ h.; $0,25\frac{1}{2}$ w. — Ph.

The presentation of the Virgin Mary. **63**

1 a. — (237) — W. — 1,05 h.; 1,45 w. — Ph. — Illustr. Plate 2.

Pier Francesco Bissolo. Proved to have lived between 1492 and 1530. Pupil of Giov. Bellini in Venice.

The Virgin and Child surrounded by saints. On the left, St. Nicolas of Bari and St. Helen; on the right, the Abbot Antonius and St. Catherine of Alexandria. Three-quarter length. **64**

D 4. — (231) — W. — 0,92 h.; 1,38 w. — Ph.

very fine rich colour

Vincenzo Catena, properly speaking Vincenzo Biagio. Born at Treviso; died at Venice 1531. School of Bellini.

The Virgin, with the Child on the lap of her mother Anna. Joseph at work. Spurious signature. Formerly erroneously ascribed to Andrea del Sarto. **65**

B 2. — (58) — C. — $1,45\frac{1}{2}$ h.; 2,00 w. — Ph. — Engraved as Andrea del Sarto by P. E. Moitte * I, 7.

After Catena.

Judith with the head of Holofernes. Half-length. Hitherto as unknown Venetian. (218) See Unabridged Catalogue. **65 A**

42 b. (245) — C. — 0,76 h.; 0,61 w.

Giov. Fr. Caroto. Born at Verona 1470; died there 1546. Pupil of Liberale and Andrea Mantegna.

The Virgin and Child between two angels. Half-length. **66**

Spurious inscription. (N. 218.) See Unabridged Catalogue.

43 b. — (42) — W. — $0,74\frac{1}{2}$ h.; $0,59\frac{1}{2}$ w. — Ph.

- 83** Mary and Mary Magdalene with the body of the Saviour.
In the four corners, the four Evangelists.

41 a. — (66) — W. — 0,41 h.; 0,28 $\frac{1}{2}$ w.

Carlo Portelli. Born at Loro; died at Florence 1574.
Florentine academician.

- 84** Moses receiving the tables of the law on Mount Sinai.
Originally as "unknown", later as "Angelo Bronzino."

3 b. — (62) — W. — 1,39 h.; 0,99 $\frac{1}{2}$ w. — Ph.

Francesco Salviati, properly speaking Franc. de Rossi.
Born at Florence 1510; died there 1563. Friend and
imitator of Vasari.

- 85** The Virgin and Child seated on the floor with four saints.
3 b. (67) — C. — 1,33 h.; 0,94 w.

Giuseppe Salviati, properly speaking Gius. Porta. Born at
Castelnuovo di Garfagnana about 1520; died at Venice
1575. Pupil of Francesco Salviati.

- 86** Angels weeping over Christ.

5 b. — (352) — C. — 1,08 $\frac{1}{2}$ h.; 0,87 w. — * II, 12. — Ph.

Battista Naldini. Born at Fiesole 1537; died at Florence
1590. Pupil of Pontormo.

- 87** The adoration of the shepherds.

B 3. — (68) — W. — 0,81 $\frac{1}{2}$ h.; 0,63 $\frac{1}{2}$ w. — Ph.

- 88** The adoration of the Magi.

B 3. — (69) — W. — 0,81 h.; 0,63 $\frac{1}{2}$ w. — Ph.

Uncertain Florentine. End of the 16th. Century.

- 89** St. Mary Magdalene. Bust.

3 a. — (41) — W. — 0,68 h.; 0,47 w.

- 90** Mary visiting Elizabeth.

F.-G. — (59) — C. — 0,60 $\frac{1}{2}$ h.; 0,50 $\frac{1}{2}$ w.

B. Sienese School

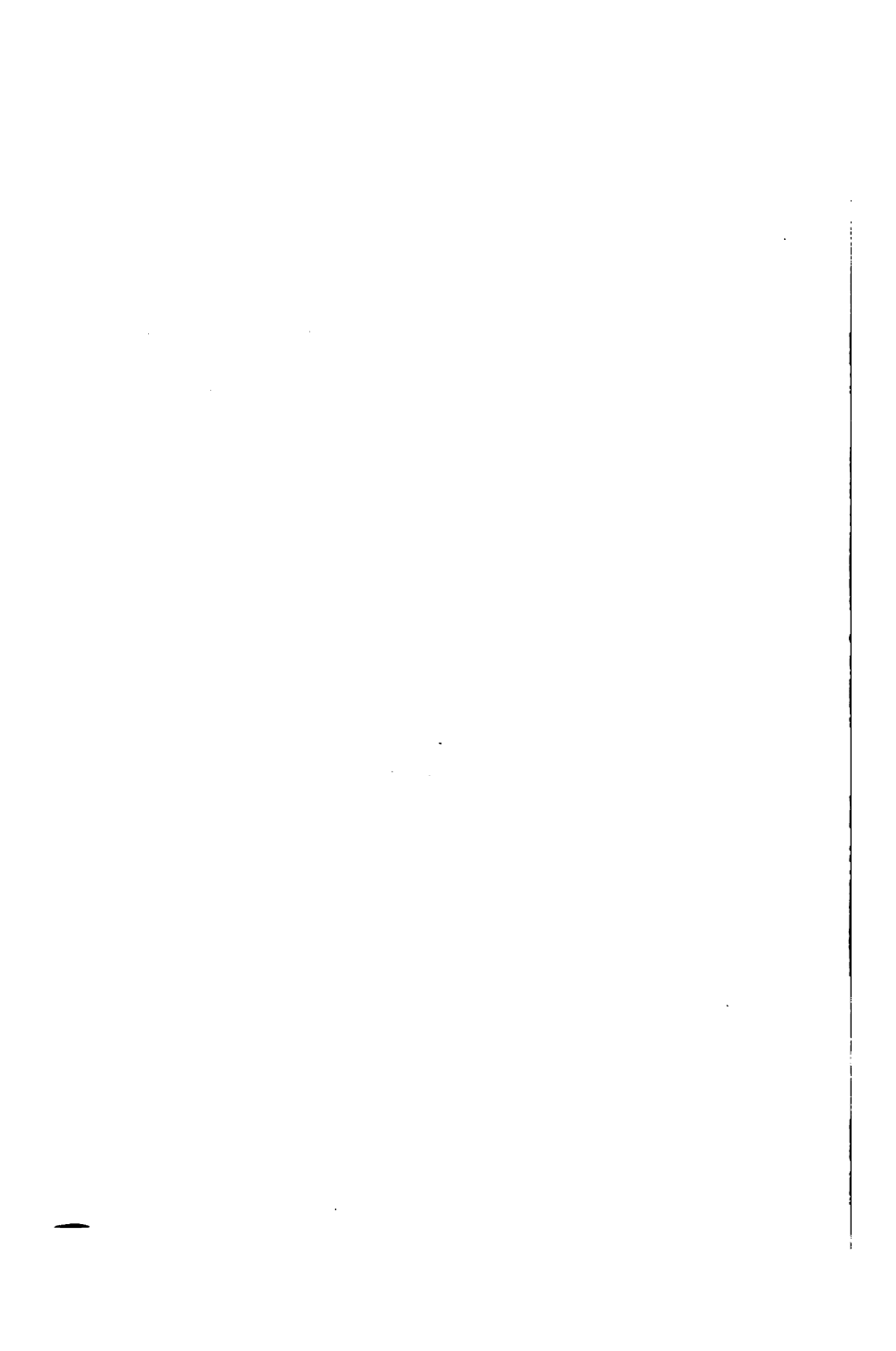
Francesco Vanni. Born at Siena 1563, died there 1610.
According to others 1565 — 1609.

- 91** Holy Family with Elizabeth and the Infant St. John.

41 b. — (70) — C. — 1,25 h.; 1,04 $\frac{1}{2}$ w. — * I, 25.



No. 93. Raffaello Santi.



Uncertain Sieneſe. Middle of the 16th. Century.**Holy Family with the Infant St. John.****92**

43 b. — (87) — W. — 0,71½ h.; 0,56½ w. — Ph.

C. Roman School**Raffaello Santi.** Born at Urbino 1483, died at Rome 1520.

Pupil of his father Giovanni Santi in Urbino, and of Perugino at Perugia. Founder of a School.

The "Madonna di San Sisto." The Virgin with the Child, standing on clouds. On the left, His Holiness Pope Sixtus II, on the right, St. Barbara. In the foreground two cherubs leaning on a ledge. Chief picture. **93**

A 1. — (80) — C. — 2,65 h.; 1,96 w. — * III. 1. — Ph. — Illustr. Plate 3.

After Raphael by Dionysius Calvaert. See No. 120.

St. Cecilia with four saints. On the left, St. Paul and St. John the Evangelist. On the right, Mary Magdalene and Augustinus (Petronius?). The original in Bologna. **94**

D 2. — (82) — C. — 2,34 h.; 1,48 w. — Ph.

After Raphael by A. R. Mengs. See No. 2160.**The prophet Isaiah.** — The original in S. Agostino at Rome. **95**

D 1. — (86) — C. — 2,45 h.; 1,54 w.

After Raphael by unknown masters.

"La belle jardinière." The Virgin with the Infant Christ, the Infant St. John worshipping. The original in the Louvre at Paris. **96**

B 3. — (85) — W. — 1,21½ h.; 0,80½ w. — Ph.

The "Madonna della Sedia." The Virgin and Child with the Infant St. John. Three-quarter-length. The original in the Pitti Palace at Florence. **97**

B 1. — (83) — W. — Circular; 0,72½ diameter. — Ph.

The "Madonna mit dem Spruchband." The Virgin and Child and the Infant St. John. The original (only a picture of the School) is in the Museum at Madrid. **98**

B 5. — (89) — W. — Circular; 0,88½ h.; 0,83 w. — Ph.

Supposed to be after Raphael.

- 99** The adoration of the Magi. Signed indistinctly R. — 1564.
After one of the tapestries in the Vatican. The design
for this is said to have originated with Peruzzi.

43 a. — (81) — W. — 0,71 h.; 0,59 w. — Ph.

- 100** The adoration of the shepherds.
B 2. — (84) — W. — 0,86 h.; 1,18 w. — Ph.

Attributed to Raphael's School.

- 101** Women feasting, with Cupid as an archer. Supposed to
be Ulysses discovering Achilles among the daughters of
Lycomedes. Not even Roman School.

R 6. — (88) — W. — 0,24 h.; 0,57 w.

(?) **Sebastiano del Piombo**, properly speaking Seb. Luciani.
Born at Venice about 1485, died at Rome 1547. Pupil
of Giorgione in Venice, pupil of Michelangelo in Rome.

- 102** Christ bearing the cross. Three-quarter-length. The genuineness
justly disputed. The original in the Museum at Madrid.
D 1. — (247) — W. — 1,28 h.; 0,96½ w. — Ph.

Giulio Romano, properly speaking Giulio Pippi. Born at
Rome 1492; died at Mantua 1546. Principal scholar
of Raphael.

- 103** The "Madonna della Catina." The Virgin bathing the
Child, over whom the little St. John pours water. On
the left Elizabeth, on the right Joseph.

B 2. — (95) — W. — 1,61 h.; 1,19½ w. — 1746 Modena. — * I, 9. — Ph.

- 104** Pan teaching the young Olympos to play the flute.
D 4. — (94) — W. — 2,48 h.; 1,87 w. — Ph.

Attributed to Polidoro Caldara da Caravaggio. Born
at Caravaggio; died at Messina 1543. Pupil of Raphael.

- 105** A cavalry combat in chiaroscuro on a shield.
42 b. — (91) — Cpr. — Circular; 0,51½ diameter.

- 106** Holy Family in a room. Three-quarter-length.
43 b. — (96) — W. — 0,44½ h.; 0,35½ w.

Federigo Baroccio. Born at Urbino 1528; died there
1612. Educated after Raphael and Correggio.

- 107** Hagar and Ishmael in the desert.
3 c. — (98) — C. — 0,38½ h.; 0,28 w. — Ph.

The Assumption of the Virgin. Signed r.: F. B. 108

B 3. — (99) — C. — 1,45 h.; 1,11 w. — Ph.

Nach Federico Baroccio.

St. Francis receiving the stigmata. The original in the Pinakothek at Urbino. 109

40 c. — (101) — C. — 0,61½ h.; 0,46 w.

The Entombment of Christ. The original in S. Croce in Sinigaglia. 110

R 6. — (103) — C. — 0,55½ h.; 0,35 w.

Attributed to Federigo Baroccio.

Mary Magdalene at the Sepulchre. On the right, in the middle distance, Christ as a gardener. 111

40 c. — (102) — C. — 0,53½ h.; 0,42½ w.

Il Cavaliere d'Arpino, properly speaking Giuseppe Cesari.

Born in Arpino or in Rome about 1560; died in Rome 1640. Chief representative of the mannerism in Rome.

A battle of the Romans. In the sky, birds of augury. 112

D 8. — (106) — C. — 2,62 h.; 4,24 w.

D. Bolognese School

Bartolommeo Ramenghi, called Bagnacavallo. Born at Bagnacavallo 1484; died at Bologna 1542. Pupil of Fr. Francia.

The Virgin and Child enthroned on clouds. Below, on the earth (from left to right) the Saints Petronius, Peter, Paul, and Philippus Benitius. 113

D. 2. — (97) — W. — 2,51 h.; 2,06 w. — Ph.

Prospero Fontana. Born at Bologna 1512; died there 1597. Founder of a School during the period of decadence.

Holy Family with St. Cecilia and a second saint. 115

42 b. — (507) — W. — 0,75 h.; 0,65 w.

Bartolommeo Passerotti. Born at Bologna 1530; died there 1592. Scholar of T. Zuccaro.

Two men, two women and a child at a table. Supposed to be the artist's family. Three-quarter-length. 116

42 c. — (572) — C. — 1,03½ h.; 1,39½ w. — Ph.

Orazio Sammacchini. Born at Bologna 1532; died there 1577. Studied Raphael and Michelangelo.

- 117** Holy Family with St. Catherine and the Infant John.
42 c. — (509) — W. — 0,84 $\frac{1}{2}$ h.; 0,74 $\frac{1}{2}$ w. — Ph.

Pellegrino Tibaldi. Born at Bologna 1532; died in Milan 1592. Architect and painter. As a painter probably the pupil of Bartolommeo Ramenghi.

- 118** An angel appearing to St. Jerome.
C 1. — (508) — C. — 1,71 h.; 1,35 w.

Lorenzo Sabbatini. Born at Bologna about 1533; died about 1577. Influenced by the Schools of Rome and Parma.

- 119** The betrothal of St. Catherine.
42 c. — (535) — C. — 0,96 h.; 0,74 $\frac{1}{2}$ w. — Ph.

Dionysius Calvaert. Born at Antwerp about 1556; died at Bologna 1619. Scholar of Prospero Fontana. Founder of a School in Bologna.

- 120** The Virgin in the clouds above St. Francis (on the left) and St. Dominic (on the right). Signed: 1598. Hitherto erroneously considered Fed. Baroccio. See Unabridged Catalogue.
B 2. — (100) — C. 1,59 $\frac{1}{2}$ h.; 1,25 w.

Lavinia Fontana. Born at Bologna 1552, died in Rome 1602. Pupil of her father Prospero Fontana.

- 121** Holy Family with Elizabeth and St. John. Signed: LAVINIA PROSPERI FONTANA . . . FACIEBAT A° MD . . .
4 c. — (514) — W. — 0,40 h.; 0,32 w.

Barbara Longhi. Born at Ravenna 1552, still living there in 1619. Pupil of her father Luca Longhi.

- 121A** The Virgin and Child with St. John. Three-quarter-length. Hitherto as Luca Longhi (No. 114). See Unabridged Catalogue.
42 a. — (508) — C. — 0,88 $\frac{1}{4}$ h.; 0,71 w. — Ph.

Uncertain Bolognese. 16th. Century.

- 122** Holy Family with Elizabeth and St. John.
39 b. — (104) — C. — 0,84 h.; 1,13 w.

E. Ferrarese School

Ludovico Mazzolini. Born at Ferrara about 1479 to 1481, died there 1528. Scholar of Lorenzo Costa.

Christ presented to the people.

123

1 a. — (145) — W. — 0,66 h.; 0,43½ w. — Ph.

Dosso Dossi, properly speaking Giovanni di Niccolo Lutero.

Born in the Mantuan territory about 1479, died at Ferrara 1542. Pupil of Lorenzo Costa.

St. George on a white horse. Altered and enlarged copy after Raphael's St. George, in the Hermitage at St. Petersburg. Hitherto erroneously considered „Penni“.

124

D 1. — (93) — C. — 2,06 h.; 1,31 w. — Ph.

The Archangel Michael warring against Satan. Hitherto erroneously considered „Penni“.

125

D 1. — (92) — C. — 2,05 h.; 1,19 w. — Ph.

Justice with the scales and fasces.

126

D 4. — (146) — C. — 2,00 h.; 1,05½ w. — Ph.

Peace, with the torch and the horn of plenty.

127

D 1. — (149) — C. — 2,11 h.; 1,09 w. — Ph.

Below on the earth, the four Fathers of the church, and St. Bernardino of Siena. Above in the clouds, the coronation of the Virgin.

128

D 3. — (150) — W. — 3,58 h.; 2,08 w. — * II, 7. — Ph.

Below on the earth, the four Fathers of the church. Above in the clouds, God the Father with the Virgin.

129

1 b. — (153) — Transferred from W. to C. — 1,55 h.; 1,16½ w. — Ph.

School of Dosso Dossi's.

One of the Hours with the four steeds of Apollo.

130

42 b. — (148) — C. — 0,89 h.; 1,55 w.

The dream. A young woman asleep surrounded by fantastic dream-spirits.

131

42 b. — (151) — C. — 0,82 h.; 1,48 w.

Benvenuto Tisi da Garofalo. Born in the Ferrarese territory 1481, died at Ferrara 1559.

Minerva and Neptune. Signed: 1512. NOV.

132

D 1. — (156) — C. — 2,11 h.; 1,40 w. — * II, 17. — Ph.

- 133** The Virgin adoring her Child.
D 2. — (180) — C. — 2,44 h.; 1,30 w. — Ph.
- 134** Below in the landscape SS. Peter (on the left), Bernard of Clairvaux (in the middle), George (on the right). Above them in the clouds the Virgin and Child. Signed:
BENVENŪ GAROFALO MDXXX DEC.
D 3. — (181) — C. — 2,82 h.; 1,47 w. — Ph.
- 135** Venus, wounded before Troy, begs Mars for his chariot.
D 4. — (155) — C. — 1,88 h.; 2,38 w. — Ph.
- 136** Holy Family with Joachim and Anna, Elizabeth and the little St. John.
1 a. — (159) — W. — 0,41 h.; 0,57 w. — Ph.
- 137** The Virgin giving the Infant Christ to the kneeling St. Cecilia. On the left SS. Antonius and Bernardin, on the right St. Geminianus.
3 c. — (158) — W. — 0,65 h.; 0,85½ w. — Ph.
- 138** Bacchanal. On the left Bacchus and Ariadne on their car. In the foreground Silenus mounting a lion. Elephants in the procession.
B 1. — (157) — C. — 2,18 h.; 3,13 w. — Ph.
- 139** Diana bending over the sleeping Endymion. In Dresden hitherto as Dosso. See Unabridged Catalogue. The genuineness disputed.
42 b. — (147) — C. — 0,84½ h.; 1,54½ w.
- 140** The youthful Saviour teaching in the Temple.
3 c. — (154) — C. — 0,66½ h.; 0,84½ w.
- School of Garofalo.**
- 141** The betrothal of St. Catherine. Dated: M. D. XXX. VII.
3 c. — (162) — W. — 0,68 h.; 0,52½ w.
- Girolamo da Carpi.** Born at Ferrara 1501, died there about 1561. Pupil of Garofalo.
- 142** Opportunity (as a youth) and Patience (as a veiled woman). Hitherto erroneously as Girolamo Mazzuoli. Authenticated work of da Carpi. See Unabridged Catalogue.
D 3. — (185) — C. — 2,11 h.; 1,10 w. — Ph.
- 143** Venus in a shell drawn by swans.
E 2. — (178) — C. — 1,43 h.; 2,67 w. — Ph.



No. 151. Correggio.



No. 152. Correggio.



No. 153. Correggio.



No. 154. Correggio.

Judith with the head of Holofernes. Three-quarter-length. **144**
 In Dresden hitherto wrongly ascribed to Dosso Dossi.
 See Unabridged Catalogue.

3 b. — (152) — C. — $1,34\frac{1}{2}$ h.; $1,07\frac{1}{2}$ w.

Jove's eagle with the young Ganymede. In Dresden hitherto **145**
 erroneously ascribed to Francesco Mazzuola (Parmeg-
 gianino).

B 2. — (182) — C. — $0,80\frac{1}{2}$ h.; 1,45 w.

Ippolito Scarsella, called Scarsellino. Born at Ferrara
 1551, died there 1620.

The flight into Egypt. **146**

3 a. — (187) — C. — $0,53\frac{1}{2}$ h.; $0,78\frac{1}{2}$ w.

The Holy Family in the carpenter's workshop. **147**

3 a. — (188) — C. — $0,53\frac{1}{2}$ h.; 0,79 w. — Ph.

Holy Family with SS. Barbara and Carlo Borromeo. **148**

D 4. — (189) — C. — 1,96 h.; 2,19 w. — * II, 27.

The Virgin and Child with SS. Clara and Catherine. On **149**
 the left St. Francis, on the right St. Anthony.

41 a. — (190) — Cpr. — 0,84 h.; $0,28\frac{1}{2}$ w.

F. The Schools of Parma and Modena

Antonio Allegri da Correggio. Called Correggio. Born
 at Correggio about 1494, died there 1534. Sprang
 from the Ferrarese-Bolognese-School. Founder of a
 School in Parma.

The Madonna of St. Francis. The Virgin and Child en- **150**
 throned under an arch, the Virgin stretching out her
 right hand over the head of St. Francis worshipping on
 the left. Near the latter St. Anthony. On the right
 St. John the Baptist and St. Catharine. Signed: ANTOIVS
 DE ALEGRIS . P.

D 1. — (168) — W. — 2,99 h.; $2,45\frac{1}{3}$ w. — * I, 1. — Ph. — Illustr. Plate 4.

The Madonna of St. Sebastian. The Virgin with the Child **151**
 bending from the clouds. In the foreground on the left
 St. Sebastian, in the middle St. Geminianus, on the right
 St. Rochus.

D 1. — (169) — W. — 2,65 h.; 1,61 w. — * I, 3 — Ph. — Illustr. Plate 4.

- 152** "La Notte" (the holy night). The Virgin holds the newborn Saviour over the manger. On the left in the foreground, shepherds and a maid. Above them a company of angels. On the right Joseph with the ass.
D 1. — (171) — W. — 2,56½ h.; 1,88 w. — * II, 1. — Ph. — Illustr. Plate 4.
- 153** The Madonna of St. George. The Virgin and Child enthroned in a cupola. On the left St. John the Baptist and St. Geminianus. On the right St. George, with whose weapons little angels are playing, and St. Peter the Martyr.
D 1. — (172) — W. — 2,85 h.; 1,90 w. — * I, 2. — Ph. — Illustr. Plate 4.

Attributed to Correggio.

- 154** The repentant Magdalene resting under some rocks, reading. Modern research on the subject of Correggio, no longer considers this to be a work of that master, but it may be one of many copies after a lost original by Correggio. See Unabridged Catalogue.
3 c. — (170) — Cpr. — 0,29 h.; 0,89½ w. — * I, 4. — Ph.
- 155** Portrait of an elderly gentleman with a book. Supposed to be the "Physician of Correggio." — No longer considered one of Correggio's pictures by any connoisseurs. Probably of Ferrarese origin, perhaps by Dosso Dossi. For further information see Unabridged Catalogue.
3 c. — (173) — W. — 0,82½ h.; 0,69 w. — * II, 2. — Ph.

After Antonio Allegri da Correggio.

- 156** "La Madonna della Cesta." Holy Family, near them a basket. The original in the National Gallery in London.
3 c. — (176) — W. — 0,35½ h.; 0,25½ w.
- 157** The betrothal of St. Catharine. On the right St. Sebastian. Three-quarter-length. The original in the Louvre at Paris.
B 1. — (177) — C. — 1,01 h.; 1,01 w.

School of Antonio Allegri da Correggio.

- 158** Half-length figure of St. Margaret.
3 c. — (174) — W. — 0,68 h.; 0,52½ w. — Ph.

Francesco Mazzuola, called il Parmeggianino. Born at Parma 1504, died there 1540. Developed under the influence of Correggio.

The Virgin and Child in the clouds above St. Stephen (on the left) and St. John the Baptist (on the right). **160**

D 4. — (180) — W. — 2,53 h.; 1,61 w.

"La Madonna della Rosa." The Virgin with the Child Jesus who is giving her a rose. Three-quarter-length. **161**

B 2. — (181) — W. — 1,09 h.; 0,88½ w. — * II, 3. — Ph.

A young man with a palm. Half-length. **162**

B 1. — (397) — C. — 1,02 h.; 0,68½ w.

After Francesco Mazzuola, called il Parmeggianino.

Eros cutting his bow, with two cupids. — The original by Parmeggianino (not Correggio) in the Imperial Gallery at Vienna. **163**

D 4. — (175) — C. — 1,35½ h.; 0,84½ w. — Ph.

School of Parmeggianino.

The Virgin with the two Children. **164**

40 c. — (183) — C. — 0,46½ h.; 0,36½ w.

Niccolò Abati or dell' Abate. Born at Modena about 1512, died at Fontainebleau 1571. Developed under the influence of Correggio.

The martyrdom of the Apostles Peter and Paul. **165**

D 1. — (186) — W. — 3,63½ h.; 1,98 w. — * I, 6. — Ph.

Girolamo Mazzuola, properly speaking Gir. Bedolo. Born at Parma, died before 1573. Developed contemporaneously with Parmeggianino.

The Virgin with St. George. On the left, the kneeling St. George, to whom the Virgin is giving the Infant Christ. On the right an angel is leading up the little St. John. Hitherto erroneously considered a copy of Girolamo Mazzuola after an original of Correggio. More likely a youthful work of Mazzuola. Hitherto No. 159. See Unabridged Catalogue. **165 A**

B 2. — (184) — C. — 1,56½ h.; 1,33 w. — * II, 4. — Ph.

The Virgin and Child and St. John between St. Sebastian (on the right), and St. Francis (on the left). Formerly erroneously ascribed to Parmeggianino. **166**

C 2. — (179) — W. — 1,68 h.; 0,95½ w. — * I, 5.

Bartolommeo Schedoni. Born at Modena, died at Parma 1615. Supposed to have been a pupil of the Carracci in Bologna.

- 167** Holy Family in a landscape.
41 c. — (191) — W. — 0,41½ h.; 0,52 w.

G. The Schools of Venice and its territory.

Tiziano Vecell. Born at Pieve di Cadore 1477, died at Venice 1576. Pupil of Bellini. Founder of a School in Venice.

- 168** The Virgin and Child with four saints: on the left St. John the Baptist; on the right Mary Magdalena, SS. Paul and Jerome. Three-quarter-length. See Unabridged Catalogue.

E 2. — (249) — W. — 1,38 h.; 1,91½ w. — * II, 8. — Ph. — Illustr. Plate 5.

- S. Maria* **169** The Tribute money. The Saviour with the Jew who is showing him the coin. Half-length. Signed: TICIANSVS . F.

2 c. — (248) — W. — 0,75 h.; 0,56 w. — * III, 29. — Ph. — Illustr. Plate 6.

- 170** Titian's daughter Lavinia as bride. Three-quarter-length.

E 2. — (255) — C. — 1,02 h.; 0,86 w. — * I, 12. — Ph. — Illustr. Plate 6.

- 171** Titian's daughter Lavinia as matron. Three-quarter-length.

E 2. — (256) — C. — 1,08 h.; 0,86½ w. — * I, 13. — Ph.

- 172** Portrait of a man with a palm. Three-quarter-length. Signed: MDLXI . . . TITIANVS PICTOR ET ÆQVES CÆSARIS.

E 2. — (254) — C. — 1,38 h.; 1,16 w. — Ph.

- 173** Portrait of a young girl with a vase. Three-quarter-length.

E 3. — (252) — C. — 0,99½ h.; 0,87 w. — * III, 38. — Ph.

- 174** Portrait of a lady in mourning. Three-quarter-length. — The authenticity as a Titian disputed. According to Berenson by Tintoretto.

E 2. — (253) — C. — 1,04 h.; 0,87 w. — * I, 11. — Ph.

- 175** The Holy Family with the family of the patron. Three-quarter-length. — The authenticity disputed. See Unabridged Catalogue.

2 b. — (250) — C. — 1,18 h.; 1,61 w. — * I, 10. — Ph.

- 176** Portrait of a lady in a red dress. Three-quarter-length. The authenticity as a Titian disputed.

E 2. — (257) — C. — 1,35 h.; 0,89½ w. — Ph.



No. 168. Tizian.



No. 189. Palma Vecchio.



No. 185. Giorgione.



No. 190. Palma Vecchio.

After Titian.

Venus upon her couch crowned by Cupid. At her feet a lute player. Altered replica of the School. An original in the Museum at Madrid. See Unabridged Catalogue. **177**

E. 3. — (351) — C. — 1,42 h.; 2,08 w. — Ph.

Venus, for whom Cupid is holding a looking-glass. Three-quarter-length. Altered replica of the School. Original in the Hermitage at St. Petersburg. **178**

E. 3. — (358) — C. — 1,15 h.; 1,00 w. — Ph.

Venus, for whom Cupid is holding a mirror. Three-quarter-length. Altered replica of the School. Original in the Hermitage at St. Petersburg. **179**

R. 12. — (359) — C. — 1,31 h.; 0,92½ w. — Ph.

Tobias with the angel. The original in S. Marciliano at Venice. **180**

R. 8. — (360) — C. — 1,69½ h.; 1,16 w.

Christ and the disciples at Emmaus. The original in the Louvre at Paris. **181**

S. 1. — (263) — C. — 1,69½ h.; 2,37½ w.

Venus detaining Adonis. Altered copy. Original in the Museum at Madrid. **182**

R. 10. — (364) — C. — 1,38 h.; 1,60 w.

Venus embracing Adonis. Free alteration of Titian's composition. **183**

R. 13. — (361) — C. — 1,91 h.; 1,66½ w.

Christ presented to the people. Three-quarter-length. Altered copy. Perhaps by Francesco Vecelli. Original in the Museum at Madrid. **184**

E. 3. — (365) — C. — 0,84 h.; 0,76½ w. — Ph.

Giorgio Barbarelli, called Giorgione. Born at Castelfranco 1478, died at Venice about 1510. Next to Titian, Bellini's chief pupil.

Venus sleeping, in a rich landscape. Formerly as an original by Titian. By Hübner as a copy (probably by Sassoferrato) after Titian, but undoubtedly a good original, and actually as Morelli (Lermolieff) first proved, an original **185**

mentioned in the 16th. Century, begun by Giorgione and finished by Titian. Further particulars in Unabridged Catalogue.

E. 2. — (262) — C. — 1,06½ h.; 1,75 w. — Ph. — Illustr. Plate 5.

After Giorgione.

- 186** An old astrologer casting the horoscope of a boy.

41 a. — (244) — C. — 1,32½ h.; 1,92 w. — Ph.

- 187** The judgment of Paris.

41 c. — (246) — C. — 0,52½ h.; 0,67½ w.

Jacopo Palma the elder, called Palma Vecchio. Born near Bergamo about 1480; died at Venice 1528. Pupil of Giovanni Bellini.

- fine* **188** The Virgin and Child with St. John the Baptist and St. Catherine. Half-length.

2 a. — (270) — W. — 0,67 h.; 0,97½ w. — Ph.

- no good* **189** The three sisters. Three-quarter-length.

2 c. — (268) — W. — 0,88 h.; 1,23 w. — * III, 44. — Ph. — Illustr. Plate 5.

- 190** Venus reposing, in a rich landscape.

E. 3. — (269) — C. — 1,12½ h.; 1,86 w. — Ph. — Illustr. Plate 5.

- fine* **191** Holy Family with the little St. John and St. Catherine.

2 a. — (267) — W. — 0,75½ h.; 1,06 w. — Ph.

- 192** Jacob saluting Rachel. Hitherto erroneously as Giorgione. Further particulars in Unabridged Catalogue.

E. 4. — (240) — C. — 1,46½ h.; 2,50½ w. — * III, 45. — Ph.

School of Palma Vecchio.

- 193** The Virgin and Child surrounded by saints. On the left SS. John the Baptist and Francis, on the right SS. Joseph (?) and Catherine; these saints half-length. Erroneously ascribed to Giovanni Buonconsiglio (called Marescalco).

2 b. — (233) — W. — 1,02 h.; 1,43 w. — Ph.

- 194** Two lovers. Half-length.

R 14. — (266) — C. — 0,86½ h.; 0,78½ w.

Lorenzo Lotto. Born at Venice about 1480, died probably at Loreto after 1555. Originally pupil of Bellini.

- 194 A** The Virgin with the Child Jesus whom the little St. John is embracing. Formerly attributed to Vincenzo Tamagni. In our first edition (N. 295) as uncertain North Italian. Frizzoni was the first to perceive that it is a fine original of Lotto. The very fine credible inscription was first

discovered by Ch. Loeser in 1891. Signed l.: *Laurentius Lotus 1518*.

1 c. — (90) — Cat. 1887. No. 294. — W. — 0,52 h.; 0,39 w. — * III, 28. — Ph.

Style of Lotto's later period.

The martyrdom of St. Sebastian. See Unabridged Catalogue. **194 B**

C 3. — (118) — Cat. 1887. No. 196. — C. — 1,89 h.; 1,08 w.

After Lorenzo Lotto.

The Virgin and Child with four saints. On the left St. Francis and St. Clara. Signed: L. LOTVS. F. The **195**

original in the Bridgewater Gallery, London.

43 b. — (2317) — W. — 0,85 h.; 1,03 w. — Ph.

The woman taken in adultery, before Christ. Three-quarter-length. The original in the Louvre at Paris. **197**

R 12. — (502) — C. — 1,10½ h.; 1,34 w.

Giovanni Antonio da Pordenone, properly speaking, de' Sacchi (also Corticelli, Licinio, Regillo). Born at Pordenone 1483; died at Ferrara 1539. Principal master of Friaul.

The calling of the Apostle Matthew. Half-length. We must maintain the doubtful authenticity, but the picture is no longer in its original condition. **199**

41 c. — (277) — C. — 1,99½ h.; 1,19 w. — Ph.

Attributed to Giovanni Antonio da Pordenone.

A lady in mourning. Bust. It is no longer possible to ascribe this picture to Pordenone. **199 A**

2 a. — (276) — Cat. 1887. No. 198. — C. — 0,61 h.; 0,54 w. — * III, 3. — Ph.

Bernardino Licinio da Pordenone. Born at Pordenone, died after 1542. Pupil of the preceding.

Portrait of a lady in a red dress. Half-length. Signed: **200**
B. LICINI. F. MDXXXIII.

E 3. — (278) — C. — 0,89 h.; 0,83 w. — Ph.

Paolo Morando. Called il Cavazzola. Born at Verona 1486, died there 1522. Pupil of Domenico Morone.

Portrait of a beardless gentleman in a hat. Half-length. **201**

3 a. — (232) — C. — 0,93 h.; 0,75½ w. — Ph. — Illustr. Plate 6.

(?) **Bartolommeo Veneto**. Worked as pupil of Gentile Bellini in Cremona, under Milanese influence. Pictures dated from 1505—1530.

- 201A** The daughter of Herodias with the head of John the Baptist. Half-length. Hitherto (N. 292) as School of Leonardo da Vinci.
 3 a. — (40) — Cat. 1887. No. 292. — W. — $1,03\frac{1}{2}$ h.; 0,63 w. — \bullet III, 46. — Ph.
- After Moretto.** Aless. Bonovicini, called il Moretto. Born at Brescia 1498, died there 1555. Pupil of Romanino.
- 202** The Virgin, standing, in a white robe. Hitherto erroneously as original. It is the copy of a part only of the celebrated Madonna of this master, at Paitone near Brescia.
 D 1. — (279) — C. — 2,12 h.; 1,45 w. — Ph.
- Paris Bordone.** Born at Treviso about 1500, died at Venice 1571. Titian's most celebrated pupil in Venice.
- 203** Apollo between Marsyas and Midas. Three-quarter-length.
 2 b. (280) — C. — 0,98 h.; $0,81\frac{1}{2}$ w. — Ph.
- 264** Diana as huntress surrounded by her nymphs. Three-quarter-length.
 D 4. — (281) — C. — 1,16 h.; 1,87 w. — Ph.
- 205** Holy Family with Elizabeth and the little St. John. Near them St. Jerome.
 2 b. — (283) — C. — 1,13 h.; 1,50 w. — Ph.
- Style of Paris Bordone.**
- 206** Samson fighting with the Philistines.
 41 c. — (284) — C. — 1,55 h.; 2,19 w.
- Bonifazio Veronese the elder**, properly speaking, Bonifazio de' Pitati. Born at Verona, died at Venice 1540. Pupil of Palma Vecchio.
- 208** The finding of Moses.
 D 2. — (286) — C. — 1,01 h.; 1,40 w. — Ph.
- 209** Half-length figure of the Saviour with the globe.
 2 c. — (288) — C. — $0,79\frac{1}{2}$ h.; $0,67\frac{1}{2}$ w.
- Bonifazio Veronese the younger**, properly speaking, Bon. de' Pitati. Born probably at Verona, died at Venice 1553. Pupil of the preceding.
- 210** The adoration of the shepherds. Hitherto erroneously as "Giorgione". See Unabridged Catalogue.
 D 2. — (241) — W. — $1,02\frac{1}{2}$ h.; 1,49 w. — Ph.

Holy Family with Elizabeth and the little St. John, near them St. Catherine. 211

2 b. — (271) — W. — 1,07 h.; 1,84 w. — Ph.

Bonifazio Veneziano. Worked in Venice after 1579.

Probably son and pupil of one of the two preceding.

The raising of Lazarus. 212

41 a. — (289) — C. — 1,32½ h.; 2,00 w. — Ph.

The Virgin and Child with St. Catherine. On the left St. Peter and Anthony. 213

D 4. — (287) — C. — 1,09 h.; 1,52 w. — Ph.

Polidoro Lanzani. Called Polid. Veneziano. Worked in Venice about the middle of the 16th. Century. Scholar of Titian.

The Virgin and Child, to whom a nobleman is bringing his child. On the right St. Mary Magdalene. 214

2 c. — (290) — C. — 1,21½ h.; 1,74½ w. — Ph.

The betrothal of St. Catherine. 215

B 1. — (281) — C. — 1,06½ h.; 1,32½ w.

The Virgin adoring her Child. — Certainly rather by Polidoro, than by Bordone, as hitherto supposed. 216

2 c. — (282) — W. — 0,51 h.; 0,88 w.

Uncertain Venetian. Middle of the 16th. Century.

Generosity, an allegory. Grey chiaroscuro. 217

R 14. — (285) — C. — 1,37½ h.; 1,06 w.

Portrait of a man with a black beard. Half-length. 219

Hitherto erroneously as "Giorgione". *magnificent flesh olive background 2/3? all over*

E 3. — (243) — C. — 0,90 h.; 0,72½ w. — Ph.

The Virgin and Child to whom St. John is giving flowers. 220

On the right a saint in a black cowl. Three-quarter-length.

42 b. — (494) — C. — 0,76 h.; 1,00½ w.

A loving couple. Busts. Formerly erroneously as "Giorgione." 221

A similar, but weaker picture, signed Fr. Mancini was in the Scarpa Gallery at Motta; it is now in the possession of Herr Sambra in Milan.

E 3. — (242) — W. — 0,52 h.; 0,72 w. — Ph.

Excellent flesh colour.

Christ bearing the cross. Half-length. Formerly erroneously as "Rocco Marconi." See Unabridged Catalogue. 222

S a. — (275) — C. — 0,87½ h.; 1,08 w. — Ph.

Paolo Farinati. Born at Verona 1522, died there 1606.
Developed contemporaneously with Paolo Veronese.

- 223** The presentation in the Temple. — Hitherto as Paolo Veronese. See Unabridged Catalogue.

C 1. — (341) — C. — 1,86 h.; 4,17 w. — Ph.

Paolo Callari, called Paolo Veronese. Born at Verona 1528, died at Venice 1588. Founder of a School.

- 224** Faith, Hope and Charity conduct the Cuccina Family to the Madonna, who is enthroned between St. John the Baptist and St. Jerome.

E 3. — (327) — C. — 1,67 h.; 4,16 w. — * I, 15. — Ph.

- superb.* **225** The adoration of the Kings.

E 1. — (325) — C. — 2,06 h.; 4,56 w. — * I, 14. — Ph. — Illustr. Plate 6.

- 226** The marriage at Cana.

E 1. — (326) — C. — 2,07 h.; 4,57 w. — * II, 9. — Ph.

- 227** Christ bearing the cross. — The assistance of a pupil is noticeable in the execution.

E 3. — (328) — C. — 1,66 h.; 4,14 w. — * I, 16. — Ph.

- 228** The centurion of Capernaum before the Saviour. Studio work.

D 3. — (329) — C. — 1,78 h.; 2,75 w. — Ph.

- 229** The finding of Moses. Partly by the master's own hand.

D 3. — (330) — C. — 1,78 h.; 2,77 w. — Ph.

- 230** The good Samaritan. Only studio work.

F 1. — (333) — C. — 1,67½ h.; 2,58 w.

- 231** The Crucifixion of Christ. On the left and right the crosses with the malefactors. The genuineness justly disputed.

3 b. — (333) — C. — 0,46½ h.; 0,34½ w.

- 232** The Crucifixion of Christ. All three crosses to the right — Hardly by the master's own hand.

R 14. — (334) — C. — 0,98½ h.; 0,76 w. — Ph.

- 233** Christ with the disciples at Emmaus. Perhaps only studio work.

E 4. — (335) — C. — 1,20½ h.; 1,18½ w. — Ph.

- 234** Leda and the swan. Probably by the master's own hand.

C 3. — (339) — C. — 1,06 h.; 0,90½ w. — Ph.

- 235** The Resurrection of Christ. — Hardly by the master's own hand.

41 b. — (336) — C. — 1,36½ h.; 1,04 w. — Ph.



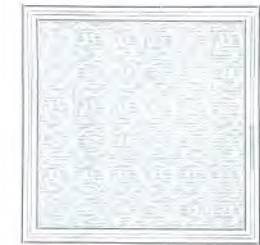
No. 201. Paolo Morando.



No. 169. Tizian.



No. 170. Tizian.



No. 225. Paolo Veronese.

Portrait of Daniele Barbaro. Three-quarter-length. Certainly partly by the master's own hand. 236

E 4. — (840) — C. — $1,82\frac{1}{2}$ h.; $1,02$ w. — ♣ II, 10. — Ph.

Susanna bathing. At the best, only partly by the master's own hand. 237

C 3. — (381) — C. — $1,85\frac{1}{2}$ h.; $1,04\frac{1}{2}$ w. — Ph.

After Paolo Veronese.

Venus with Adonis slumbering in her lap. — The original in the Museum at Madrid. 238

R 17. — (348) — C. — $1,46$ h.; $1,84\frac{1}{2}$ w.

The apotheosis of Venice. Sketch from the painting on the ceiling in the Doge's Palace at Venice. 239

R 12. — (499) — Paper on C. — $1,27\frac{1}{2}$ h.; $0,80\frac{1}{2}$ w.

The Heirs of Paolo Veronese. Paolo's brother Benedetto Caliari (1538—1598) and his sons Gabriele (1568—1631) and Carletto (1570—1596) continued his studio after his death, under the name of "Heredes Paoli".

Labour crowned by Riches. Allegory. 240

M.-G. — (343) — C. — $1,66\frac{1}{2}$ h.; $2,32\frac{1}{2}$ w.

Holy Family with St. Anna and the little St. John. 241

F.-G. — (344) — C. — $1,65\frac{1}{2}$ h.; $1,33\frac{1}{2}$ w.

The baptism of Christ. 242

R 11. — (345) — C. — $1,04\frac{1}{2}$ h.; $1,01\frac{1}{2}$ w.

Jupiter, changed into a bull carries off the beautiful Europa. 243

Directions-Zimmer. — (342) — C. — $3,21$ h.; $2,89$ w.

School of Paolo Veronese.

Venus with Adonis who is bending down to her. 244

42 b. — (338) — C. — $0,75\frac{1}{2}$ h.; $0,86$ w.

Portrait of a boy with a rattle. 245

3 a. — (347) — C. — $0,54$ h.; $0,40$ w. — Ph.

Christ's entry into Jerusalem. Hitherto without reason connected with G. A. Fasolo. 246

41 b. — (350) — C. — $0,55$ h.; $0,97\frac{1}{2}$ w.

Martyrdom of St. Catherine. 247

2 a. — (337) — C. — $0,65\frac{1}{2}$ h.; $0,81$ w.

Adoration of the Kings. 248

42 b. — (346) — C. — $1,05\frac{1}{2}$ h.; $0,81$ w.

Giovanni Antonio Fasolo. Born at Vicenza 1528, died there 1572. Successor of Paolo Veronese.

- 249** Portrait of a richly dressed lady. Three-quarter-length.
E 3. — (349) — W. — 1,32 h.; 1,13 w.

Jacopo Palma the younger, named Palma Giovine. Born at Venice 1544, died there 1628. Great-nephew of Palma Vecchio.

- 250** The Presentation of the Virgin Mary in the Temple.
C 3. — (373) — C. — 1,80 h.; 3,52 w.

- 251** St. Sebastian.
C 1. — (373) — C. — 1,67½ h.; 1,17 w.

- 252** Crucifixion of St. Andrew.
D 2. — (374) — C. — 1,65 h.; 2,83½ w.

Jacopo da Ponte, called Bassano. Born at Bassano 1510, died there 1592. Founder of a School in Bassano.

- 253** The Israelites journeying through the wilderness.
E 4. — (396) — C. — 1,83 h.; 2,78 w.

- 254** Young Tobias returning home.
E 4. — (395) — C. — 1,79 h.; 2,77 w.

- 256** Moses and the Israelites at the rock from which water flowed.
C 3. — (398) — C. — 1,14 h.; 1,76 w.

- 258** The conversion of Saul.
C 2. — (300) — C. — 1,80½ h.; 1,12½ w.

Studio of Jacopo Bassano.

- 258 A** Noah's ark. The animals in pairs, going into it. See Unabridged Catalogue. Hitherto No. 255.

E 3. — (394) — C. — 1,25½ h.; 1,79½ w.

- 259** The message of good tidings to the shepherds.
R 10. — (399) — C. — 1,32½ h.; 1,83 w.

- 260** The Israelites in the wilderness. Replica of picture N. 253.
C 3. — (393) — C. — 1,25 h.; 1,75½ w. — Ph.

- 261** Noah's ark. Altered replica of picture N. 255. Without sufficient reason ascribed to Leandro Bassano.
M.-G. — (306) — C. — 1,28½ h.; 1,17 w.

- 261 A** Supposed to be Lot's flight from Sodom. Hitherto (N. 257) as original.
M.-G. — (397) — Cat. 1887 No. 257. — C. — 1,40 h.; 1,27½ w.

A shepherd's family. 262

R 5. — (311) — C. — 0,80½ h.; 0,44 w.

Christ appearing as a gardener to Mary Magdalene. Without sufficient reason ascribed to Francesco Bassano. 263

R 8. — (304) — C. — 0,78½ h.; 1,17½ w.

Jacopo Robusti, called il Tintoretto. Born at Venice 1519, died there 1594. Endeavoured to combine the drawing of Michelangelo with the colouring of Titian.

Six women with musical instruments. Probably by the master's own hand, but early work. 265

E 4. — (318) — C. — 1,42 h.; 2,14 w. — Ph.

The Archangel Michael warring against Satan. 266

E 2. — (316) — C. — 3,18 h.; 2,20 w. — Ph.

Holy Family with St. Catharine and the patron worshipping. Three-quarter-length. *v. fine* 267

D 4. — (313) — C. — 1,08 h.; 1,55½ w. — Ph.

A knight in armour rescuing two naked women from a tower in a boat. 269

E 4. — (315) — C. — 1,53 h.; 2,51 w. — Ph.

Double portrait of an old and young man. Three-quarter-length. 270

D 2. — (314) — C. — 0,99½ h.; 1,21 w.

*fine subtle use of colour
fine flesh colour.*

Studio of Jacopo Tintoretto.

The woman taken in adultery, before Christ. Hitherto as by the master's own hand. See Unabridged Catalogue. 270 A

E 3. — (319) — C. — 1,89 h.; 3,55 w. — II, 11.

Apollo with the Muses and the Hours on Parnassus. Hitherto as by the master's own hand. 271

E 3. — (317) — C. — 2,14 h.; 3,25 w.

After Tintoretto.

The uplifting of the brazen serpent. 272

R 20. — (122) — C. — 1,64 h.; 0,90 w.

Susanna bathing. 273

M.-G. — (320) — C. — 2,16 h.; 1,59 w.

Andrea Schiavone, properly speaking Andrea Meldolla.

Born at Sebenico about 1522, died at Venice 1582.

Pupil of Titian.

- 274** The dead Christ, supported by two men and an angel. Three-quarter-length.

5 b. — (321) — C. — 1,07 h.; 0,88½ w. — Ph.

- 275** The Holy Family with the little St. John, worshipped by three figures with a chalice and a flagon.

4 a. — (322) — C. — 0,85½ h.; 0,63½ w. — Ph.

Domenico Theotocopuli, called il Greco. Born in Greece 1548, died in Toledo 1625. Pupil of Tizian in Venice. Later became a Spaniard.

- 276** Christ healing the blind man. Hitherto considered "Leandro Bassano", but an early work of il Greco. See Unabridged Catalogue.

5 c. — (305) — W. — 0,65½ h.; 0,84 w. — Ph.

Francesco Bassano, properly speaking da Ponte. Born at Bassano 1549, died at Venice 1597. Pupil of his father Jacopo.

- 277** Christ driving the money-changers out of the Temple. Signed: FRANC. BASS. F.

2 a. — (301) — C. — 0,67½ h.; 0,84½ w. — * II, 13.

- 278** The adoration of the shepherds.

2 a. — (302) — C. — 0,68 h.; 1,09½ w. — * II, 14.

- 279** The assumption of the Virgin.

R 8. — (303) — C. — 1,73 h.; 1,18 w.

Leandro Bassano, properly speaking da Ponte. Born at Bassano 1558, died at Venice 1623. Pupil of his father Jacopo.

- 280** Christ bearing his cross. Bust. Signed: LEANDER A PONTE BASS^s EQVES. F.

D 1. — (307) — C. — 0,81½ h.; 0,67 w. — Ph.

- 281** Portrait of the Doge Pasquale Cicogna. Three-quarter-length. Signed: LEANDER. BASS. FACIEBAT.

C 2. — (308) — C. — 1,34 h.; 1,11½ w. — Ph.

- 282** Portrait of the wife of the above, Laura Morosini. Three-quarter-length. Signed: LEANDER. BASS. F.

C 2. — (309) — C. — 1,34 h.; 1,11½ w.

Portrait of a gentleman writing. Three-quarter-length. **283**
Signed: LEANDER A PONTE BASS^e. EQVES . F.

D 2. — (310) — C. — 0,92 h.; 1,07½ w. — Ph.

Domenico Robusti, called **Tintoretto**. Born at Venice
1562, died there 1637. Pupil of his father Jacopo.

Above in the heavens the Virgin with the youthful Saviour. **283 A**

Below on the earth four saints. Hitherto as Jacopo
Tintoretto. See Unabridged Catalogue.

C 2. — (312) — C. — 4,57 h.; 2,35 w.

Pietro Marescalco, called **Lo Spada**. Born at Feltre;
was working about 1576 in the Venetian territory.

The daughter of Herodias with the head of the Baptist, **284**
before her parents who are feasting. Signed: PETRVS.
DE . MARESCAL^{IS} . P . M . D . LXXVI.

42 b. — (324) — C. — 0,89 h.; 0,88½ w.

Claudio Ridolfi. Born at Verona 1560, died at Corinaldo
1644. Pupil of Paolo Veronese and Fed. Baroccio.

The Annunciation. **286**

42 c. — (355) — C. — 0,70½ h.; 0,56 w.

Uncertain Venetian. End of the 16th. Century.

The adoration of the Kings. **287**

41 a. — (351) — C. — 0,56 h.; 0,98½ w.

Venus reposing, with Cupid. **288**

I-Z. — (493) — C. — 1,31½ h.; 2,02½ w.

Venus reposing, with Cupid. **289**

R 15. — (495) — C. — 0,60½ h.; 0,73½ w.

The betrothal of St. Catherine. Three-quarter-length. **290**

43 a. — (498) — C. — 0,87 h.; 0,79 w.

The Virgin giving her girdle to St. Thomas. **291**

41 b. — (497) — C. — 2,75½ h.; 1,21 w.

H. Milanese School

Attributed to Gaudenzio Ferrari. Born at Valdeggia
1481, died at Milan about 1546. Under the influence
of Leonardo and Raphael.

Holy Family. Three-quarter-length. Certainly not Gaudenzio. **293**

3 a. — (167) — W. — 0,62 h.; 0,47 w. — Ph.

J. Uncertain North Italian Schools

Uncertain North Italian. Middle of the 16th. Century.

- 296** The Virgin with the dead body of the Saviour at the foot of the cross. Certainly not by Andrea del Sarto, to whom it was ascribed.

43 a. — (57) — C.; originally W. — 0,25 h.; 0,20 $\frac{1}{2}$ w.

- 297** Lamentation over Christ. Certainly neither by Fr. Squarcione nor by Micchele Coltellini to whom it was ascribed.

43 b. — (225) — W. — 0,69 h.; 0,58 w.

Uncertain North Italian. End of the 16th. Century.

- 298** The dead Christ, supported by three angels.

43 b. — (358) — Cpr. — 0,25 h.; 0,20 w.

- 299** St. Margaret kneeling.

D 4. — (105) — C. — 1,78 h.; 1,28 w.

Supposed North Italian of the 16th. Century.

- 300** Double portrait of a married couple. Three-quarter-length. Probably modern imitation. See Unabridged Catalogue.

M.-G. — (166) — C. — 1,07 h.; 0,87 $\frac{1}{2}$ w.

III. The Italians of the 17th. and 18th. Centuries

A. The Bolognese School

School of Ludovico Carracci. Born at Bologna 1555, died there 1619. Scholar of Prospero Fontana. Founder of the Eclectic School.

Repose on the flight into Egypt. The authenticity is not certain; undoubtedly however belonging to the School of the Carracci. **301**

* 4 b. — (516) — C. — 0,72½ h.; 0,50½ w. — Ph.

Annibale Carracci. Born at Bologna 1560, died at Rome 1609. Founder of a School together with the above, his teacher.

Christ with the crown of thorns, supported by angels. Lately erroneously ascribed to Ludovico Carracci; proved to be an early work of Annibale. For further particulars see Unabridged Catalogue. **302**

* 2. — (515) — C. — 0,85½ h.; 1,00 w. — * I, 18. — Ph.

The assumption of the Virgin. Dated: M. D. LXXXVII. **303**

* 1. — (518) — C. — 3,81 h.; 2,45 w. — * I, 19.

The Madonna enthroned on high. At her feet on the left, St. Matthew the Evangelist with an angel, in the middle St. Francis, on the right St. John the Baptist. — Signed: HANNIBAL CARRACTIUS BON. F. MDLXXXVIII. **304**

* 3. — (519) — C. — 3,84 h.; 2,55 w. — * I, 20.

St. Rochus distributing alms to the plague-stricken. **305**

* 3. — (520) — C. — 3,31 h.; 4,77 w. — * I, 21.

The Genius of Fame. **306**

* 3. — (517) — C. — 1,74 h.; 1,14 w. — * II, 19. — Ph.

The Virgin and Child to whom the little St. John is giving a swallow. Three-quarter-length. **307**

* 2. — (521) — C. — 1,00½ h.; 0,85 w. — Ph.

Portrait of a lute-player. Half-length. **308**

* 1 a. — (523) — C. — 0,77 h.; 0,64 w. — Ph. — Illustr. Plate 7.

309 Head of Christ.

4 c. — (522) — Cpr. — 0,51 h.; 0,38 w. — * III, 5. — Ph.

School of the Carracci.**310 The descent from the Cross.**

4 c. — (528) — W. — 0,68 h.; 0,44 w.

311 The holy women at the grave.

R 5. — (525) — W. — 0,37½ h.; 0,32 w

312 The Apostle Peter. Bust.

H 1. — (530) — C. — 0,65 h.; 0,48½ w.

313 The Apostle Paul. Bust.

H 1. — (531) — C. — 0,65 h.; 0,48½ w.

314 St. Francis. An angel playing the violin appearing to him.

F 4. — (526) — C. — 1,71 h.; 1,20 w.

315 The death of St. Francis.

R 15. — (527) — W. — 0,44½ h.; 0,35½ w.

316 Half-length figure of a boy at a table.

4 b. — (525) — C. — 0,65½ h.; 0,48½ w.

317 Bust of a painter.

51 b. — (524) — C. — 0,90 h.; 0,50 w.

318 Holy Family with the basket of roses.

F-G. — (184) — C. — 1,58 h.; 1,36 w.

319 The martyrdom of St. Sebastian.

S 2. — (552) — C. — 1,38½ h.; 0,91½ w.

Attributed to Pietro Faccini. Born in Bologna 1562, died there 1602. Scholar of the Carracci.

320 The betrothal of St. Catherine. On the right St. Jerome and three female saints. See Unabridged Catalogue.

43 b. — (537) — W. — 0,36½ h.; 0,19½ w.

321 Holy Family with the little St. John and St. Francis. The picture and the preceding are manifestly not by the same hand. See Unabridged Catalogue.

3 b. — (536) — Cpr. — 0,42½ h.; 0,31 w.

Guido Reni. Born at Bologna 1575, died there 1642. A first scholar of Dion. Calvaert, then of the Carracci.

322 The risen Saviour with the redeemed spirits from Hades before His Mother. On the right St. Carlo Borromeo.

F 1. — (544) — C. — 3,22 h.; 1,99 w. — * I, 22.



No. 308. Annibale Carracci.



No. 323. Guido Reni.



No. 499. Francesco Solimena.



No. 510. Carlo Dolci.



No. 432. Sassoferrato.



No. 509. Carlo Dolci.

- Head of Christ with the crown of thorns.** 323
4 c. — (547) — W. — 0,49 h.; 0,37 w. — * III, 26. — Ph. — Illustr. Plate 7.
- Venus reclining, with Cupid.** 324
F 2. — (538) — C. — 1,36 h.; 1,74½ w. — Ph.
- Ninus giving Semiramis his crown.** 325
F 4. — (540) — C. — 3,94 h.; 2,18 w. — * II, 20. — Ph.
- The Virgin bending over the sleeping Infant Christ. Half-length.** 326
4 c. — (541) — C. — 0,69½ h.; 0,39 w. — Ph.
- The youthful Bacchus drinking.** 327
4 c. — (539) — C. — 0,72 h.; 0,56 w. — * I, 24. — Ph.
- The Virgin enthroned, with the Infant Christ. At her feet, on the left St. Crispus and Crispinianus; on the right St. Jerome.** 328
F 1. — (546) — C. — 3,14 h.; 2,16 w. — * I, 23.
- The Saviour with the crown of thorns. Bust.** 329
4 b. — (542) — Cpr. — 0,76 h.; 0,59½ w. — * III, 4. — Ph.
- The Saviour with the crown of thorns. Bust.** 330
4 b. — (543) — C. — 0,79 h.; 0,65 w. — Ph.
- Half-length figure of St. Jerome.** 331
F 2. — (545) — C. — 0,79 h.; 0,64½ w. — Ph.
- After Guido Reni.**
- David with the head of Goliath. The original in the Louvre at Paris. Our picture is said to have been painted under Guido's own superintendence by Fr. Gessi.** 332
M.-G. — (548) — C. — 2,32 h.; 1,48½ w.
- Leonello Spada. Born at Bologna 1576, died at Parma 1622. Scholar of the Carracci.**
- Christ bound to the pillar. Half-length.** 333
B 3. — (554) — C. — 0,68½ h.; 0,54 w.
- David giving the head of Goliath to a soldier. Half-length.** 334
42 b. — (555) — C. — 0,73½ h.; 0,99½ w.
- Cupid taming a leopard.** 335
39 a. — (556) — C. — 0,86 h.; 1,03 w.
- Alessandro Tiarini. Born at Bologna 1577, died 1668. At first scholar of Prospero Fontana, then of the Carracci.**
- Medoro carving Angelica's name on the edge of a well. Three-quarter-length.** 336
F 2. — (557) — C. — 1,05 h.; 1,39 w. — * II, 25.

Francesco Albani. Born at Bologna 1578, died there 1660.

At first scholar of Dion. Calvaert, then of the Carracci.

- 337** Little cupids with the stolen emblems of the god of the infernal regions, dancing round a stone group of cupids. In the back-ground the Rape of Proserpine.

4 b. — (562) — Cpr. — $0,74\frac{1}{2}$ h.; $0,99$ w. — * II, 21. — Ph.

- 338** Diana with eight nymphs and the fleeing Actæon.

4 a. — (568) — C. — $0,75\frac{1}{2}$ h.; $0,94$ w. — Ph.

- 339** Diana with nine nymphs and the fleeing Actæon.

4 a. — (566) — C. — $0,74\frac{1}{2}$ h.; $1,00$ w. — Ph.

- 340** Galatea in a car made of a shell, drawn by dolphins.

F 3. — (564) — C. — $1,38$ h.; $1,23\frac{1}{2}$ w. — Ph.

- 341** Venus and Vulcan watching cupids practising shooting.

4 a. — (565) — C. — $1,38$ h.; $1,33$ w. — Ph.

- 342** The expulsion of Adam and Eve from Paradise.

4 a. — (567) — C. — $0,93$ h.; $1,26$ w. — * III, 33.

- 343** The creation of Eve.

4 c. — (568) — C. — Circular; $0,68$ h.; $0,68\frac{1}{2}$ w. — Ph.

- 344** The adoration of the shepherds.

4 c. — (569) — Cpr. — $0,34\frac{1}{2}$ h.; $0,43$ w.

- 345** Repose on the flight into Egypt.

8 c. — (570) — C. — $1,67$ h.; $0,81$ w. — Ph.

- 346** Holy Family with Elizabeth and St. John.

4 b. — (571) — Cpr. — $0,67\frac{1}{2}$ h.; $0,51$ w.

School of Francesco Albani.

- 347** Repose on the flight into Egypt. Perhaps an early work of Andrea Sacchi.

42 c. — (582) — Cpr. — $0,70\frac{1}{2}$ h.; $0,51\frac{1}{2}$ w.

- 348** Washing during the flight of the Holy Family.

41 a. — (583) — Cpr. — $0,42\frac{1}{2}$ h.; $0,30\frac{1}{2}$ w.

Giovanni Lanfranco. Born at Parma 1580, died at Rome 1647. Scholar of the Carracci.

- 349** The repentant St. Peter.

F 2. — (199) — C. — $1,55\frac{1}{2}$ h.; $1,14$ w. — * II, 24. — Ph.

- 350** Four magicians. Three-quarter-length.

40 b. — (200) — C. — $0,97$ h.; $1,17\frac{1}{2}$ w. — Ph.

Domenichino, properly speaking **Domenico Zampieri**. Born at Bologna 1581, died at Naples 1641. At first a scholar of Dion. Calvaert, then of the Carracci.

Charity (Love) as a mother reclining, with three children. **351**
F 2. — (550) — C. — $1,19\frac{1}{2}$ h.; 1,97 w. — Ph.

School of Domenichino.

St. Francis in solitude. **352**
40 c. — (554) — Cpr. — $0,53\frac{1}{2}$ h.; $0,89\frac{1}{2}$ w.

Four genii, in the form of children playing. **353**
M-G. — (551) — C. — $1,80\frac{1}{2}$ h.; 1,62 w.

An old man praying. Bust. **354**
R 5. — (553) — W. — 0,51 h.; $0,46\frac{1}{2}$ w.

Francesco Gessi. Born at Bologna 1588, died there 1647 (1649?). Scholar of Guido Reni.

The repentant Magdalene in a cave. Half length. **355**
4 c. — (573) — C. — 0,76 h.; 0,93 w. — Ph.

Il Guercino, correctly **Giovanni Francesco Barbieri**. Born at Cento 1591, died at Bologna 1666. Successor of the Naturalists and the Carracci.

St. Francis with the angel playing the violin. Early work **356**
of the master. See Unabridged Catalogue.
F 4. — (588) — C. — $1,62\frac{1}{2}$ h.; 1,27 w.

St. Matthew the Evangelist. Half-length. **357**
5 a. — (582) — C. — 0,89 h.; 0,71 w. — Ph.

St. Mark the Evangelist. Half-length. **358**
5 c. — (583) — C. — 0,87 h.; $0,70\frac{1}{2}$ w. — Ph.

St. Luke the Evangelist. Half-length. **359**
5 a. — (584) — C. — 0,87 h.; $0,70\frac{1}{2}$ w. — Ph.

St. John the Evangelist. Half-length. **360**
5 c. — (585) — C. — 0,87 h.; $0,69\frac{1}{2}$ w. — Ph.

Cephalos with the body of his beloved Procris killed by him while hunting. **361**

F 2. — (577) — C. — 2,07 h.; 2,52 w. — * II, 22. — Ph.

Semiramis informed by a messenger of the insurrection in Babylon. Three-quarter-length. **362**

F 2. — (579) — C. — 1,32 h.; 1,77 w. — Ph. — Illustr. Plate 8

- 363** Diana with her greyhound. Half-length.
F 2. — (578) — C. — 1,28 h.; 1,04 w. — Ph.
- 364** Venus bending over the body of her beloved Adonis who was killed by a boar while hunting.
F 2. — (576) — C. — 2,06 h.; 2,52½ w. — * II, 23. — Ph.
- 365** The birth of Adonis from the myrrh-tree.
F 1. — (575) — C. — 2,10 h.; 2,70 w. — Ph.
- 366** Venus bending over the body of her beloved Adonis who was killed by a boar while hunting.
F 1. — (574) — C. — 2,11½ h.; 2,72 w.
- 367** Silvio having wounded Dorinda, begs her forgiveness.
F 4. — (580) — C. — 2,24 h.; 2,91 w. — * III, 18. — Ph.
- 368** Lot and his daughters. In the background near the burning city, his wife as a pillar of salt.
40 b. — (581) — C. — 1,76 h.; 2,25 w. — Ph.
- 369** Painting and Drawing. In Dresden hitherto erroneously ascribed to Benedetto Gennari. See Unabridged Catalogue.
F 1. — (597) — C. — 2,31 h.; 1,81 w. — Ph.
- Attributed to Guercino.**
- 370** Holy Family. Three-quarter-length.
R 6. — (586) — C. — 1,14½ h.; 1,51½ w.
- 371** St. Veronica. Half-length.
40 b. — (587) — C. — 0,79 h.; 0,66½ w.
- After Guercino.**
- 372** Dido on the funeral pyre. The original in the Spada Palace at Rome.
M.-G. — (589) — C. — 0,94 h.; 1,30 w.
- Attributed to the School of Guercino.**
- 373** The stoning of St. Stephen.
46 c. — (590) — W. — 1,10½ h.; 0,87½ w.
- Attributed to Cagnacci, correctly Guido Canlassi.** Born near Rimini 1600, died in Vienna 1681. Pupil of Guido Reni.
- 374** Repentant Magdalene. Half-length. See Unabridged Catalogue.
51 c. — (591) — C. — 0,75 h.; 0,63½ w.
- After Cagnacci.**
- 375** Tarquin and Lucretia. Supposed to be by Felice Ficherelli. The original in the Academy of San Luca in Rome. See Unabridged Catalogue.
46 b. — (72) — C. — 1,28½ h.; 1,91 w.

Flaminio Torre. Born at Bologna, died at Modena 1661.

Pupil of Guido Reni.

Holy Family with the little St. John.

376

R 14. — (559) — C. — $1,05\frac{1}{2}$ h.; $0,87\frac{1}{2}$ w.

The martyrdom of St. Apollonia.

377

3 b. — (560) — Cpr. — $0,44\frac{1}{2}$ h.; $0,33\frac{1}{2}$ w.

Copy after Titian's Tribute money.

378

B 1. — (561) — W. — $0,75$ h.; $0,56\frac{1}{2}$ w.

Pietro Ricchi, called **il Lucchese**. Born at Lucca 1606, died at Udine 1675. Pupil of Guido Reni, but influenced by the Venetians.

The betrothal of St. Catherine. On the left an angel playing a violin.

379

39 b. — (592) — C. — $1,43$ h.; $1,96\frac{1}{2}$ w.

Pier Francesco Mola. Born 1612 in Milan, died 1668 in Rome (according to others born 1621 near Como, died 1666 at Rome). Pupil of Francesco Albano.

Hero throwing herself upon the body of Leander.

380

40 c. — (595) — C. — $1,11$ h.; $1,60$ w.

The death of Dido.

381

41 b. — (594) — W. — $0,47\frac{1}{2}$ h.; $0,65$ w.

Simone Cantarini, called **il Pesarese**. Born near Pesaro 1612, died at Verona 1648. Pupil of Guido Reni.

Joseph and Potiphar's wife. Three-quarter-length.

382

F 3. — (593) — C. — $1,38$ h.; $1,79$ w. — * II, 26. — Ph.

Pier Francesco Cittadini, called **il Milanese**. Born at Milan 1616, died at Bologna 1681. Pupil of Guido Reni.

Landscape with Hagar and the angel.

383

40 a. — (202) — C. — $0,93$ h.; $1,24\frac{1}{2}$ w.

Landscape with Lot and his daughters.

384

40 c. — (203) — C. — $0,92$ h.; $1,23$ w.

Still-life with a hare. The authenticity as a Pier Fr. Cittadini appears questionable.

385

51 b. — (204) — C. — $0,80\frac{1}{2}$ h.; $1,30$ w.

Antonio Triva. Born at Reggio 1626, died at Munich 1699. Pupil of Guercino.

Venus bathing, waited upon by Cupid and a satyr.

386

C 1. — (208) — C. — $1,91$ h.; $1,65\frac{1}{2}$ w.

Count Carlo Cignani. Born at Bologna 1628, died at Forlì 1719. Pupil of Fr. Albani.

- 387** Joseph and Potiphar's wife. Three-quarter-length.
4 a. — (596) — C. — Octagonal 0,99½ h.; 0,99 w. — * I, 46. — Ph.

Elisabetta Sirani. Born at Bologna 1638, died there 1665. Pupil of her father, a scholar of Guido Reni.

- 388** Half-length allegorical figure of Strength.
42 a. — (549) — C. — 0,80 h.; 0,65 w. — Ph.

Marcantonio Franceschini. Born at Bologna 1648, died 1729. Pupil of Count Cignani.

- 389** The repentant Magdalene, with her attendant women.
F 1. — (598) — C. — 2,42½ h.; 1,78 w. — * III, 48. — Ph.

- 390** The birth of Adonis from the myrrh-tree.
40 b. — (599) — Cpr. — 0,48½ h.; 0,69 w. — Ph.

Giovanni Giuseppe dal Sole. Born at Bologna 1654, died there 1719. Pupil of his father, a scholar of Guido Reni.

- 391** Hercules and Omphale.
4 a. — (600) — C. — 0,87 h.; 0,66½ w.

Giuseppe Maria Crespi. Born at Bologna 1665, died there 1747. Pupil of Canuti.

- 392** The sacrament of matrimony.
64 c. — (601) — C. — 1,27 h.; 0,94½ w.

- 393** Ordination.
64 c. — (602) — C. — 1,27 h.; 0,95 w.

- 394** Extreme unction.
64 b. — (603) — C. — 1,27 h.; 0,94½ w.

- 395** Confirmation.
64 b. — (604) — C. — 1,25½ h.; 0,93 w.

- 396** Confession.
64 c. — (605) — C. — 1,27 h.; 0,94½ w.

- 397** Communion.
64 a. — (606) — C. — 1,27½ h.; 0,94½ w.

- 398** Baptism. Dated: MDCCXII.
64 a. — (607) — C. — 1,27 h.; 0,95 w.

- 399** Joseph with a book and a lily. Half-length.
64 b. — (608) — C. — Oval; 0,87 h.; 0,70½ w.

A. Bolognese School

57

The adoration of the shepherds. 400

58 b. — (609) — Cpr. — 0,54 h.; 0,64½ w.

The Virgin and Child and the little St. John. 401

66 c. — (610) — C. — 0,23½ h.; 0,20 w.

The mocking of Christ. Half-length. 402

59 a. — (611) — C. — 0,85½ h.; 0,67 w. — Ph.

Portrait of the Imperial General Pallfy. 403

T. — (612) — C. — 2,32½ h.; 1,33½ w.

Domenico Maria Viani. Born at Bologna 1668, died at Pistoja 1711. Pupil of his father.

Venus with two little cupids. 404

4 b. — (613) — Cpr. — 0,28½ h.; 0,26½ w. — ♣ III, 6. — Ph.

Il Mirandolese, correctly, Pietro Paltronieri. Born at Mirandola 1673, died at Bologna 1741. Pupil of M. Chiarini.

Architectural picture. A smithy in a ruined arch. 405

67 b. — (213) — C. — 0,93½ h.; 0,77½ w.

Architectural picture. Ruins of a palace. 406

67 b. — (214) — C. — 0,92½ h.; 0,78½ w.

Uncertain Bolognese. Beginning of the 18th Century,

Christ on the cross. Sketch. 407

41 a. — (614) — C. — 0,61 h.; 0,31½ w.

B. The Roman School

(Naturalists and Eclectics)

Michelangelo da Caravaggio, correctly M. A. Merisi (Amerigi). Born 1569 at Caravaggio, died 1609 at Porto d'Ercole. Founder of the Naturalistic School.

The cheat. Three-quarter-length. A similar picture of the earlier period of this master in the Sciarra Palace in Rome. 408

F 1. — (193) — C. — 0,94½ h.; 1,37½ w. — ♣ II, 28. — Ph.

St. Sebastian. Three-quarter-length. 409

F 1. — (192) — C. — 1,26½ h.; 0,98½ w. — Ph.

Pupils and Imitators of Caravaggio.

Bust of a reading girl. 410

B 1. — (196) — C. — 0,75 h.; 0,61½ w.

- 411** A guard room. Nine figures, life-size, visible as far as the feet. Perhaps by B. Manfredi.
F 1. — (194) — C. — 1,69 h.; 2,88 $\frac{1}{2}$ w. — Ph.
- 412** The fortune-teller. Three-quarter-length. Seven figures, life-size. Perhaps by B. Manfredi.
F 3. — (195) — C. — 1,87 $\frac{1}{2}$ h.; 2,01 w.
- 413** Peter denying Christ. — Three-quarter-length. — Perhaps by B. Manfredi.
H 2. — (197) — C. — 1,26 $\frac{1}{2}$ h.; 1,74 $\frac{1}{2}$ w.
- 414** A man and a girl playing cards; between them two people looking on. Three-quarter-length.
R 7. — (198) — C. — 1,23 h.; 1,72 $\frac{1}{2}$ w. — Illustr. Plate 8.
- Domenico Feti.** Born at Rome 1589, died at Venice 1624. Pupil of Ludovico Cardi.
- 415** David with the head of Goliath.
C 1. — (107) — C. — 1,60 h.; 1,11 $\frac{1}{2}$ w. — * I, 29. — Ph.
- 416** The young Tobias with the angel.
5 b. — (117) — W. — 0,66 $\frac{1}{2}$ h.; 0,84 w.
- 417** The parable of the prodigal son.
5 a. — (109) — W. — 0,60 $\frac{1}{2}$ h.; 0,45 w.
- 418** The parable of the lost piece of silver.
5 a. — (110) — W. — 0,55 h.; 0,44 w. — * II, 29.
- 419** The parable of the unmerciful servant.
5 a. — (116) — W. — 0,61 h.; 0,44 $\frac{1}{2}$ w.
- 420** The beheading of a saint.
40 c. — (108) — W. — 0,56 $\frac{1}{2}$ h.; 0,43 w.
- 421** The parable of the lost sheep.
5 c. — (111) — W. — 0,60 $\frac{1}{2}$ h.; 0,44 $\frac{1}{2}$ w. — Ph.
- 422** The parable of the blind leading the blind.
40 b. — (112) — W. — 0,55 h.; 0,72 w.
- 423** The parable of the labourers in the vineyard.
5 a. — (113) — W. — 0,61 h.; 0,45 w. — * II, 30.
- 424** The parable of the great supper.
5 c. — (114) — W. — 0,61 h.; 0,44 $\frac{1}{2}$ w.
- 425** The parable of the good Samaritan.
5 b. — (115) — W. — 0,68 $\frac{1}{2}$ h.; 0,82 $\frac{1}{2}$ w.



No. 36a. Guercino.



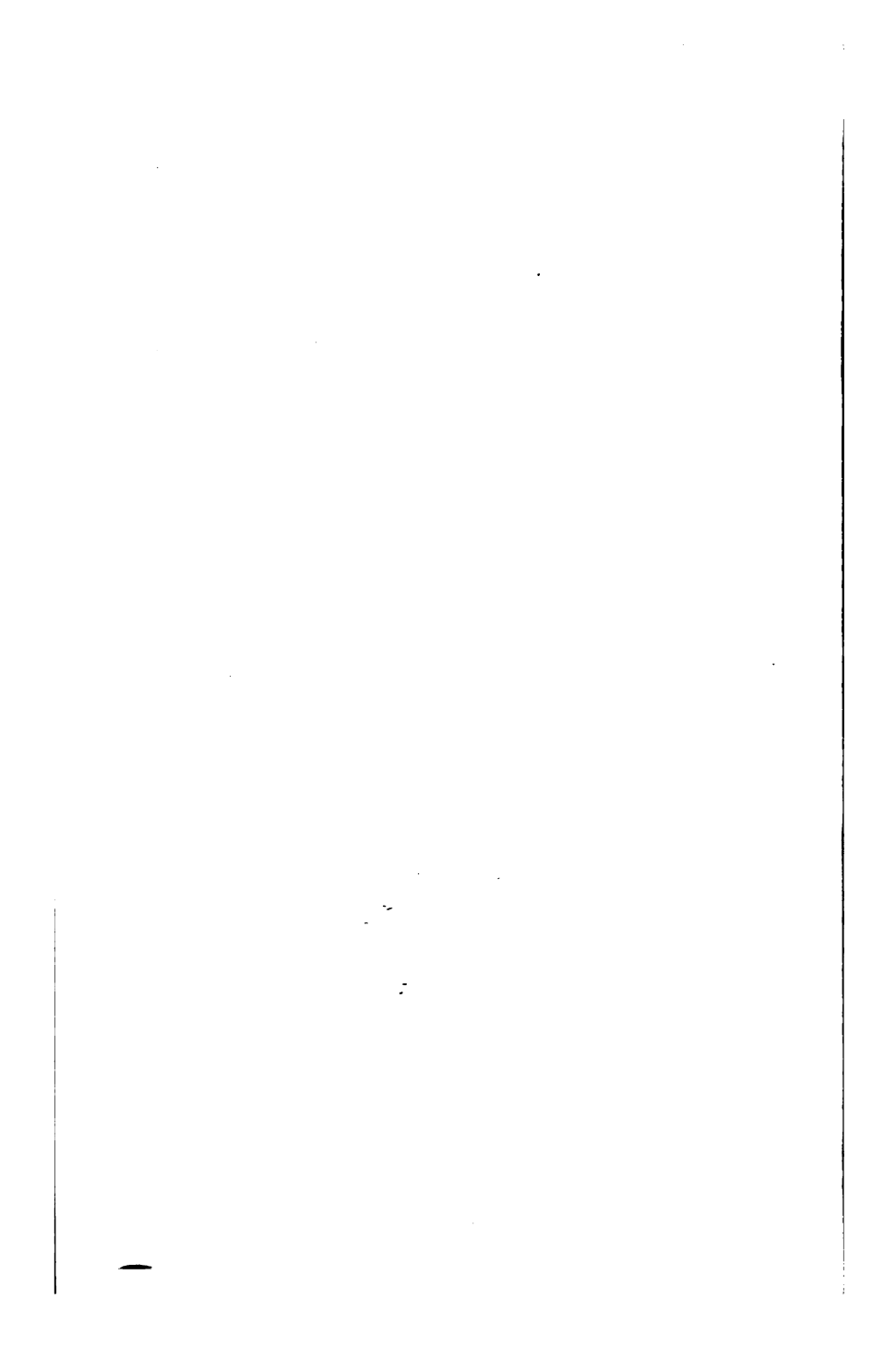
No. 414. Michelangelo da Caravaggio.



No. 454. Pompeo Battoni.



No. 453. Pompeo Battoni.



Pietro da Cortona, correctly **Pietro Berrettini**. Born at Cortona 1596, died at Rome 1669. Developed under the influence of Poccetti.

A Roman commander before the consuls. 426

S 1. — (121) — C. — $0,98\frac{1}{2}$ h.; $1,50\frac{1}{2}$ w.

Mercury commanding Æneas to leave Carthage. Only a picture of the school. 427

S 1. — (120) — C. — $2,57\frac{1}{2}$ h.; 4,17 w.

Michelangelo Cerquozzi, called **Michelangelo delle Battaglie**. Born at Rome 1602, died there 1660. Developed under the influence of Pieter van Laer.

Pillaging after a battle. 428

44 b. — (124) — C. — 0,80 h.; 0,73 w.

Burial during a battle. 429

48 c. — (123) — C. — 0,74 h.; $1,20\frac{1}{2}$ w.

Giovanni Battista Salvi, called **Sassoferrato**. Born at Sassoferrato 1665, died at Rome 1685. Developed under the influence of Guido Reni.

The Virgin with the sleeping Child, surrounded by angels' heads. Half-length. 430

B 2. — (126) — C. — $0,75\frac{1}{2}$ h.; 0,99 w. — Ph.

The Virgin with the sleeping Child. Half-length. 431

B 2. — (128) — C. — $0,46\frac{1}{2}$ h.; 0,39 w. — Ph.

The Virgin praying. Bust. 432

B 2. — (127) — C. — $0,49\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w. — Ph. — Illustr. Plate 7.

Viviano Codagora. Flourished about 1650 in Rome and Naples.

Architectural picture. An Old Roman temple. Hitherto as "Ottavio Viviani." See Unabridged Catalogue. 433

49 b. — (209) — C. — 1,79 h.; $2,28\frac{1}{2}$ w.

Giacinto Brandi. Born at Poli 1623, died at Rome 1691; (according to others, born at Gaeta 1633, died at Rome 1701). Pupil of Lanfranco.

Half-length figure of Moses with the tables of the law. 434

40 b. — (130) — C. — $0,99\frac{1}{2}$ h.; 0,75 w.

- 435** Dædalus putting wings on the shoulders of Icarus.

R 8. — (129) — C. — 1,73 h.; 1,39½ w.

Carlo Maratti (Maratta). Born at Camerano 1625, died at Rome 1713. Pupil of Andrea Sacchi. Founder of the "Roman School" of the 17th. Century.

- 436** Half-length figure of the Virgin with the Infant Christ, bending over the manger.

B 1. — (131) — C. — 0,99 h.; 0,75 w. — * I, 44. — Ph.

- 437** Half-length figure of the Virgin with the Child asleep on her breast.

B 2. — (132) — C — 0,41½ h.; 0,34½ w. — * I, 45. — Ph.

- 438** Half-length figure of the Virgin and Child with the little St. John.

B 2. — (133) — C. — 0,45 h.; 0,35½ w.

Attributed to Carlo Maratti and Carlo da Fiori. Carlo dai Fiori (correctly Karel van Vogelaer, called Distelblum), born at Maestricht 1653, died in Rome 1695.

- 439** The beautiful fruit-gatherer. Three-quarter-length. The authorship of the two painters mentioned, is not perfectly assured.

42 c. — (135) — C. — 1,32½ h.; 0,98 w. — Ph.

Nicolo Berettoni. Born at Montefeltre 1637, died at Rome 1682. Pupil of Carlo Maratti.

- 440** Front: The adoration of the shepherds.

Back: The baptism of Christ.

4 b. — (137) — Cpr. — 0,73 h.; 0,36 w.

Andrea Pozzo. Born at Trient 1642, died at Vienna 1709. Jesuit Father.

- 441** Infant Christ sleeping.

R 15. — (385) — C. — 0,73½ h.; 0,96 w.

Pasquale Rossi. Born at Vicenza 1641, died at Rome 1718. Roman Academician.

- 442** The adoration of the shepherds.

4 b. — (138) — C. — 0,26 h.; 0,32 w.

- 443** The preaching of St. John the Baptist.

41 c. — (139) — C. — 0,48½ h.; 0,63½ w.

Giuseppe Chiari. Born at Rome 1654, died there 1727.

Pupil of Carlo Maratti.

The adoration of the Kings. — Signed: IOSEPH CLARVS **444**
PINGEBAT . ANNO MDCCXIV.

39 a. — (141) — C. — 2,45 h.; 2,81 w.

Francesco Trevisani. Born at Castelfranco or Treviso
1656, died at Rome 1746. Pupil of Zanchi in Venice.

The massacre of the Innocents at Bethlehem. **445**

E 1. — (388) — C. — 2,50 h.; 4,64 w.

Holy Family. Three-quarter-length. **446**

40 a. — (389) — W. — 0,39 h.; 0,81 w.

Repose on the flight into Egypt. **447**

F 4. — (390) — C. — 2,47½ h.; 2,76 w. — Ph.

The Virgin with the Child and the little St. John. Three-
quarter-length. **448**

B 2. — (391) — C. — 0,94½ h.; 0,74 w. — * III, 19. — Ph.

Holy Family with Joachim and Anna. **449**

4 c. — (392) — C. — 0,65 h.; 0,50 w.

Christ on the Mount of Olives. **450**

3 b. — (393) — C. — 0,45½ h.; 0,64 w. — Ph.

St. Anthony healing a sick man. **451**

4 b. — (394) — C. — 0,76½ h.; 0,38½ w. — Ph.

St. Francis with an angel playing the violin. **452**

5 a. — (395) — C. — 0,74 h.; 0,61 w. — Ph.

Pompeo Batoni. Born at Lucca 1708, died at Rome
1787. Principal Roman master of the 18th. Century.

St. John the Baptist reclining. **453**

57 c. — (142) — C. — 1,19½ h.; 1,85½ w. — Ph. — Illustr. Plate 8.

The repentant Magdalene reading. **454**

57 a. — (143) — C. — 1,21 h.; 1,87½ w. — Ph. — Illustr. Plate 8.

The Fine Arts. **455**

56 b. — (144) — C. — 0,90 h.; 0,74 w. — Ph.

Domenico Roberti. Lived in Rome in the first half of
the 18th. Century. Supposed teacher of Pannini.

Roman ruins of pillars with a statue of Jove in a sitting
posture. **456**

48 c. — (217) — C. — 0,66 h.; 0,49½ w.

- 457** Roman ruins of pillars with a round temple.
50 b. — (218) — C. — 0,86 h.; 0,49½ w.
- 458** Roman ruins of pillars with a female statue.
50 b. — (219) — C. — 0,85 h.; 0,47 w.
- 459** Roman ruins of pillars with a statue of Hercules.
48 c. — (220) — C. — 0,64½ h.; 0,46½ w.
- Style of Domenico Roberti.**
- 460** Ruins of the Forum Romanum. Hitherto ascribed to Ottavio Viviani. See Unabridged Catalogue.
49 c. — (210) — C. — 1,81½ h.; 1,68½ w.
- Buti.** Only from the inscription on our picture known to have been a master about 1700.
- 461** A splendid palace with arcades, a fountain and a pool of water. Erroneously ascribed to Pannini. Signed: *Buti*
MDCCI Pⁱ : P :
51 b. — (221) — C. — 1,35 h.; 0,99½ w.
- 462** A street with an arched building containing trophies.
Erroneously ascribed to Pannini.
51 b. — (222) — C. — 1,36½ h.; 0,98½ w.

C. The Neapolitan School

Massimo Stanzioni. Born at Naples 1585, died there 1656. Pupil of Carracciolo.

- 463** Natural Philosophy.
B 2. — (621) — C. — 1,37½ h.; 0,82½ w. — * III, 31 als "Domenichino."

Andrea Vaccaro. Born at Naples 1598, died there 1670.
Combined the Neapolitan and Bolognese influences.

- 464** Christ with the redeemed spirits from Hades, before his mother.
H 1. — (622) — C. — 2,37½ h.; 2,54 w. — * II, 36. — Ph.

Mattia Preti. Born in Calabria 1613, died at Malta 1699.
Pupil of Guercino.

- 465** The martyrdom of St. Bartholomew. Three-quarter-length.
H 4. — (628) — C. — 2,00 h.; 1,46½ w. — * I, 33.
- 466** The unbelief of St. Thomas.
H 2. — (629) — C. — 1,47 h.; 1,99½ w. — * I, 34

The deliverance of St. Peter from prison. **467**

H 3. — (630) — C. — 2,04 $\frac{1}{2}$ h.; 2,25 $\frac{1}{2}$ w. — * I, 32.

Attributed to Salvator Rosa. Born near Naples 1615,
died at Rome 1673. Pupil of Aniello Falcone.

A storm on a steep rocky coast. The authenticity not certain. **468**

H 3. — (623) — C. — 0,78 h.; 1,12 w.

Half-length figure of a man with an ape on his shoulder. **469**

Supposed to be the portrait of the master. Both this
and the authenticity as a Salvator doubtful.

H 2 a. — (624) — C. — 0,78 $\frac{1}{2}$ h.; 0,64 $\frac{1}{2}$ w. — Ph.

School of Salvator Rosa.

Wooded landscape with a stream. **470**

H 3. — (627) — C. — 0,78 h.; 0,97 $\frac{1}{2}$ w.

Giovanni Ghisolfi. Born at Milan 1623, died there 1680,
Pupil of Salvator Rosa.

The ruins of Carthage. **471**

H 1 b. — (205) — C. — 1,06 $\frac{1}{2}$ h.; 1,67 w.

A sea-port. **472**

H 1 c. — (207) — C. — 1,17 h.; 1,66 w.

Ruins near the sea. **473**

H 0 c. — (206) — C. — 1,01 h.; 1,36 $\frac{1}{2}$ w.

Luca Giordano, called Fa Presto. Born at Naples 1632,
died there 1705. Pupil of Giuseppe Ribera.

Hercules in the bonds of the lovely Omphale. Signed: **474**

Luca Giordano . F. 1670 (not 1690).

H 3. — (639) — C. — 2,26 $\frac{1}{2}$ h.; 2,82 w. — * I, 40. — Ph.

Ariadne surprised by Bacchus. Signed: *Jordanus . F.* **475**

H 1. — (641) — C. — 1,81 $\frac{1}{2}$ h.; 2,59 w. — * I, 39.

Perseus turns Phineus and his companions to stone with
the head of Medusa. Signed: *Jordanus . F.* **476**

D 3. — (640) — C. — 2,54 h.; 3,60 w. — * II, 39.

Susanna surprised by the elders. Signed: *Jordanus . F.* **477**

H 1. — (652) — C. — 1,69 h.; 2,40 $\frac{1}{2}$ w. — * II, 38.

Repentant Magdalene. Signed: *Jordanus . F.* **478**

H 11. — (654) — C. — 1,04 h.; 1,26 w.

- 479** St. Irene tending the martyred St. Sebastian. — Early work of the master.
H 4. — (655) — C. — 2,02 h.; 1,50 w.
- 480** Bust of St. Paul the hermit. — Early work of this master. Hitherto erroneously as Ribera, whose signature it is supposed to bear. See Unabridged Catalogue.
H 3. — (685) — C. — 0,78½ h.; 0,62½ w. — Ph.
- 481** Bust of St. Jerome. — Early work of this master. Hitherto erroneously as Ribera, whose signature it is supposed to bear. See Unabridged Catalogue.
H 3. — (686) — C. — 0,77 h.; 0,63 w. — Ph.
- 482** David with the head of Goliath. Three-quarter-length.
F.-G. — (647) — C. — 1,03 h.; 1,27½ w.
- 483** The expulsion of Hagar by Abraham. Three-quarter-length.
H 1. — (646) — C. — 1,49½ h.; 2,03 w.
- 484** Bacchus descending in a cloud to the forsaken Ariadne.
46 a. — (645) — C. — 2,62½ h.; 1,80 w.
- 485** The Rape of the Sabines.
H 3. — (644) — C. — 2,03 h.; 2,32½ w. — * II, 40. — Ph.
- 486** Lucretia und Tarquin.
46 b. — (643) — C. — 1,35 h.; 1,84½ w. — * I, 37.
- 487** The death of Seneca.
H 1. — (642) — C. — 1,50 h.; 2,27 w. — * I, 38.
- 488** Rebecca with Abraham's servant at the well.
R 11. — (648) — C. — 1,25½ h.; 1,46½ w. — * I, 36.
- 489** The Virgin and Child. Three-quarter-length.
D 1. — (653) — C. — 0,74 h.; 0,63 w. — Ph.
- 490** Lot and his daughters.
D 2. — (651) — C. — 1,52 h.; 2,04 w. — * II, 37.
- 491** Jacob and Rachel at the well.
H 3. — (649) — C. — 2,04 h.; 2,32 w. — * I, 35. — Ph.
- 492** The battle of the Israelites and Amalekites. — Signed: *Jordanus . F.* The genuineness of the signature and of the picture disputed.
M.-G. — (650) — C. — 1,76½ h.; 2,29 w.
- 493** The victory of Gideon over the Midianites by torch-light. — Signed: *Jordanus . F.* The genuineness of the signature and the picture doubtful.
M.-G. — (656) — C. — 1,78½ h.; 2,28 w.

A man in a brown hat, with a skull in his hand. Supposed to be the portrait of the master. Probably a picture of the School. **494** *very fine*

H 1. — (657) — C. — 0,73 h.; 0,60½ w. *ascribed to Luca Giordano.*

Portrait of a man in a black coat. Half-length. Probably not by Giordano. **495**

40 b. — (658) — C. — 0,83 h.; 0,64½ w.

Francesco Solimena, called l'Abbate Ciccio. Born at Nocera 1657, died at Naples 1747. Eclectic.

The battle of the Centaurs and the Lapithæ. **496**

H 1. — (660) — C. — 1,78½ h.; 2,74 w. — Ph.

The Virgin and Child in the clouds above St. Francis de Paula and a boy accompanied by his guardian angel. **497**

40 a. — (664) — C. — 0,97½ h.; 0,98½ w. — * II, 41. — Ph.

St. Francis to whom an angel with a violin is appearing. **498**

40 a. — (665) — C. — 1,00 h.; 1,00½ w. — Ph.

Mater dolorosa. Half-length. **499**

4 c. — (666) — C. — 0,53 h.; 0,42 w. — Ph. — Illustr. Plate 7.

Sophonisba receiving the poison from her husband's messenger. **500**

R 15. — (662) — C. — 1,79 h.; 2,30 w.

Juno giving Io who has been changed into a cow, into the charge of Argus. **501**

H 1. — (638) — C. — 1,81 h.; 2,34 w. — Ph.

Abduction of women by Centaurs. The authorship of Solimena appears not indisputable. **502**

R 4. — (661) — C. — 1,17 h.; 2,51 w.

After Solimena.

The Virgin in the clouds above St. Francis de Paula and a boy accompanied by his guardian angel. Copy by Pietro Paccia after our picture No. 497. **503**

F.-G. — (667) — C. — 0,76 h.; 0,66 w.

School of Solimena.

Half-length figure of the Virgin with a book. **504**

R 15. — (668) — C. — 0,47½ h.; 0,35½ w.

Sebastiano Conca. Born at Gaëta 1676, died at Rome 1764. Pupil of Fr. Solimena.

The three Kings before Herod. **505**

H 3. — (669) — C. — 2,48½ h.; 4,64 w.

D. The Florentine School

Francesco Furini. Born at Florence about 1600, died there 1649. Pupil of Matteo Roselli.

- 506** Bust of a female martyr with a gash in her neck. Supposed to be St. Cecilia.

3 b. — (71) — C. — 0,47 h.; 0,36 $\frac{1}{2}$ w.

Simone Pignoni. Born at Florence 1614, died there 1698. Pupil of Fr. Furini.

- 507** Half-length figure of "Justice" with scales and sword. Signed: S. P.

40 a. — (73) — C. — 0,91 $\frac{1}{2}$ h.; 0,75 w.

Carlo Dolci. Born at Florence 1616, died there 1686. Pupil of Jacopo Vignali.

- 508** The daughter of Herodias with the head of St. John the Baptist on a charger. Three-quarter-length.

B 1. — (74) — C. — 0,95 $\frac{1}{2}$ h.; 0,90 $\frac{1}{2}$ w. — * I, 42. — Ph.

- 509** St. Cecilia seated at her organ. Half-length.

B 1. — (75) — C. — 0,98 $\frac{1}{2}$ h.; 0,81 w. — * I, 43. — Ph. — Illustr. Plate 7

- 510** The Saviour blessing the bread and wine. Half-length.

B 1. — (76) — C. — 0,87 h.; 0,75 w. — * I, 41. — Ph. — Illustr. Plate 7.

School of Carlo Dolci.

- 511** Half-length figure of the Virgin. Perhaps by Carlo's daughter Agnese.

B 1. — (77) — C. — 0,77 h.; 0,61 $\frac{1}{2}$ w. — Ph.

Ant. Dom. Gabbiani. Born at Florence 1652, died there 1722. Pupil of Ciro Ferri in Rome.

- 512** The feast in the house of Simon the Pharisee.

39 b. — (140) — C. — 0,93 h.; 1,39 w.

Benedetto Luti. Born at Florence 1666, died at Rome 1724. Pupil of Ant. Dom. Gabbiani.

- 513** Bust of the Saviour in the act of blessing. Signed (on the back): *Eques Benedictus Lutis pingebat, Anno 1722.*

39 b. — (78) — C. — 0,73 $\frac{1}{2}$ h.; 0,60 w. — Ph.

- 514** Mater dolorosa. Bust. Signed as the preceding.

39 b. — (79) — C. — 0,72 $\frac{1}{2}$ h.; 0,60 $\frac{1}{2}$ w.

*visione
blue
analogia.*

E. The Schools of Venice and its territory ✓

Alessandro Turchi, called l'Orbetto. Born at Verona 1582, died at Rome 1648.

The adoration of the shepherds. — Signed: **ALEXANDER TVRCIS . F.** 515

3 b. — (356) — Slate. — 0,45 h.; 0,37½ w.

The presentation of Christ in the Temple. Signed: **ALEXANDER VERONENSIS . F.** 516

42 a. — (357) — Cpr. — 1,06½ h.; 0,81½ w.

Half-length figure of Christ as the Man of Sorrows. 517

4 b. — (358) — Slate. — 0,15 h.; 0,11 w.

The stoning of St. Stephen. 518

43 b. — (359) — Amethyst mosaic. — Octagonal: 0,24½ h.; 0,32½ w.

The Holy Trinity. 519

3 c. — (360) — Slate. — 0,33 h.; 0,28 w.

The Virgin and Child enthroned. 520

3 c. — (361) — Slate. — 0,25½ h.; 0,18½ w.

Adonis wounded, at the knees of Venus. 521

3 c. — (362) — Slate. — 0,37½ h.; 0,34 w. — * II, 15. — Ph.

The judgment of Paris. 522

42 c. — (363) — W. — 0,90 h.; 0,84½ w.

David with the head of Goliath. Three-quarter-length. We see no reason for agreeing with the doubt expressed in the former catalogue as to the authorship of Turchi. 523

C 3. — (365) — C. — 1,27 h.; 1,14½ w. — Ph.

School of Orbetto.

The body of Adonis borne by cupids, and Venus. 524

42 a. — (364) — C. — 0,66 h.; 0,90 w.

Alessandro Varotari, called il Padovanino. Born at Padua 1590, died at Venice 1650. Formed his style according to Titian. T

Judith with the head of Holofernes. Three-quarter-length. 525

5 c. — (366) — C. — 1,32½ h.; 0,96 w. -- Ph.

Study of a female head. 526

5 c. — (369) — C. — 0,40½ h.; 0,29½ w. — Ph.

School of Varotari.**527** Lucretia. Three-quarter-length.

F.-G. — (368) — C. — 1,09 h.; 0,92½ w.

528 Cleopatra. Three-quarter-length.

F.-G. — (367) — C. — 1,08 h.; 0,92 w.

Pietro Liberi. Born at Padua 1605, died at Venice 1687.

Follower of Varotari.

529 The judgment of Paris.

E 4. — (370) — C. — 1,99 h.; 1,67 w. — Ph.

530 Age and youth. Three-quarter-length.

43 a. — (371) — C. — 1,18 h.; 1,99 w.

Pietro della Vecchia. Born at Venice 1605, died there 1678. Pupil of Varotari.**531** A black-bearded warrior in a dark cloak. Three-quarter-length.

62 b. — (372) — C. — 1,17½ h.; 1,00½ w.

532 A warrior in armour. Three-quarter-length.

62 b. — (374) — C. — 1,17 h.; 0,93 w.

533 Saul and David with the head of Goliath. Three-quarter-length.

62 b. — (375) — C. — 1,18½ h.; 1,05½ w.

534 An old woman striking at three children, one of whom has stolen her spindle. Three-quarter-length.

60 a. — (373) — C. — 1,01 h.; 1,18 w.

535 Fortune-telling. Three-quarter-length.

41 a. — (376) — W. — 0,16½ h.; 0,26½ w.

Giulio Carpione. Born at Venice 1611, died at Verona 1674. Pupil of Varotari.**536** Latona changing the peasants into frogs.

41 b. — (377) — C. — 1,08 h.; 1,31½ w.

537 Coronis, pursued by Neptune is transformed into a crow.

41 b. — (378) — C. — 1,08 h.; 1,31½ w.

538 Bacchus discovering the forsaken Ariadne.

F.-G. — (379) — C. — 1,11 h.; 1,54 w.

539 Bacchanal with a dancing satyr.

F.-G. — (380) — C. — 1,12½ h.; 1,56½ w.

Girolamo Forabosco. Born at Padua in the early part of the 17th. Century, died at Venice 1680. Rival of Pietro Liberi.

A young woman with a wreath on her head, embraced by Death. 540

B 3. — (381) — C. — 0,74½ h.; 0,59½ w.

Giovanni Battista Molinari. Born at Venice 1636, died there after 1682. Pupil of Pietro della Vecchia.

The drunkenness of Noah. 541

E 1. — (414) — C. — 2,03 h.; 2,36½ w.

Andrea Celesti. Born at Venice 1639, died there 1706. Educated on eclectic principles.

The massacre of the innocents at Bethlehem. 542

E 1. — (382) — C. — 2,73 h.; 4,36 w.

The Israelites bringing their ornaments. 543

E 3. — (383) — C. — 1,49 h.; 2,01 w.

Bacchus and Ceres. 544

E 3. — (384) — C. — 1,73½ h.; 1,93 w. — Ph.

Antonio Bellucci. Born near Treviso 1654, died there 1715. Educated in Venice. Court painter to Joseph II. in Vienna.

Venus reclining feeding her dove, with Cupid at her feet. 545

40 a. — (386) — C. — 1,35½ h.; 1,75½ w.

The Virgin and Child. Three-quarter-length. 546

4 b. — (387) — C. — 0,71 h.; 0,56½ w.

Fra Vittore Ghislandi. Born at Bergamo 1655, died there 1743. Pupil of Seb. Bombelli.

Bust of a man in a hat. Copy after the portrait of himself by Rembrandt in the Uffizi at Florence. 547

49 b. — (211) — C. — 0,72½ h.; 0,58 w. — Ph.

Sebastiano Ricci. Born at Cividale di Belluno 1659 or 1660, died at Venice 1734. Pupil of Al. Magnasco.

The Ascension. 548

V. — (401) — C. — 2,75 h.; 8,09 w. — * II, 16.

A priestess at the altar. 549

57 b. — (399) — C. — 0,56½ h.; 0,73 w.

- 550** A priest at the altar.
57 b. — (400) — C. — $0,56\frac{1}{2}$ h.; $0,73\frac{1}{2}$ w.
- Giuseppe Diamantini.** Born at Fossombrone 1660, died at Venice 1722 (according to Huber and Rost).
- 551** David with the head of Goliath. Three-quarter-length.
58 c. — (440) — C. — 1,18 h.; 0,85 w.
- Antonio Molinari.** Born at Venice 1665, died there after 1727. Pupil of his father Giov. Batt. Molinari.
- 552** Psyche gazing at the sleeping Cupid.
C 1. — (415) — C. — 1,91 h.; $1,66\frac{1}{2}$ w.
- Luca Carlevaris,** called Casanobrio. Born at Udine 1665, died in Venice about 1731. Predecessor of A. Canale.
- 553** The city of Venice with the reception of the Imperial Ambassador Count Colloredo.
58 c. — (413) — C. — 1,32 h.; 2,59 w.
- Marco Ricci.** Born at Cividale di Belluno 1679, died at Venice 1729. Pupil and nephew of Seb. Ricci.
- 554** Landscape with St. Jerome.
64 b. — (404) — C. — $1,47\frac{1}{2}$ h.; $1,11\frac{1}{2}$ w.
- 555** Landscape with St. Mary Magdalene.
64 b. — (405) — C. — 1,46 h.; 1,11 w.
- 556** By the river side before a town.
57 b. — (403) — C. — 0,99 h.; 1,53 w.
- 557** Winter landscape.
65 b. (411) — C. — 1,01 h.; $1,46\frac{1}{2}$ w.
- 558** Mill in the valley.
57 a. — (406) — C. — $0,99\frac{1}{2}$ h.; 1,30 w.
- 559** Country road above a valley.
64 c. — (407) — C. — 0,97 h.; 1,31 w.
- 560** Landscape with a round temple.
64 a. — (409) — C. — 1,26 h.; $1,23\frac{1}{2}$ w.
- 561** Spring by the road-side.
64 c. — (410) — C. — 1,25 h.; 1,24 w.
- 562** By a lake in the hills.
57 c. — (408) — C. — 0,96 h.; $1,29\frac{1}{2}$ w.
- 563** Washing in the valley.
64 c. — (412) — C. — 0,93 h.; 1,29 w.

Carlo Brisighella, called **Eismann**. Born in Venice 1679, died probably at Verona. Pupil of his adoptive father Joh. Ant. Eismann.

Cavalry skirmish near a round tower. 564

Q 1. — (427) — C. — 0,69 h.; 1,39 $\frac{1}{2}$ w.

Cavalry skirmish near a wall of rock. 565

Q 2. — (428) — C. — 0,37 $\frac{1}{2}$ h.; 0,73 w.

Cavalry attack near the walls of a town. 566

Q 2. — (429) — C. — 0,37 $\frac{1}{2}$ h.; 0,73 w.

After the fight, on the field of battle. 567

Q 1. — (430) — C. — 0,95 $\frac{1}{2}$ h.; 1,55 w.

Gasparo Diziani Born at Belluno, died at Venice 1767. Pupil of Seb. Ricci.

In the studio. Caricature. 568

R 15. — (402) — C. — 0,86 h.; 0,73 w.

Giov. Battista Piazzetta. Born near Treviso 1682, died at Venice 1754. Pupil of A. Molinari.

Abraham's sacrifice. Three-quarter-length. 569

62 b. — (417) — C. — 1,53 $\frac{1}{2}$ h.; 1,14 $\frac{1}{2}$ w.

David with the head of Goliath. Three-quarter-length. 570

59 b. — (418) — C. — 0,84 $\frac{1}{2}$ h.; 0,99 w.

A young standard-bearer. Three-quarter-length. 571

59 a. — (419) — C. — 0,87 h.; 0,71 $\frac{1}{2}$ w.

Francesco Migliori. Born at Venice 1684, died there 1734.

Bacchus and Ariadne, surrounded by a bacchanalian concourse. 572

D.-Z. — (420) — C. — 3,00 h.; 4,02 w.

Jupiter, changed into a bull, carries off the beautiful Europa. 573

D. Z. — (421) — C. — 3,00 h.; 4,04 w.

Joseph interpreting Pharaoh's dreams. 574

U. — (422) — C. — 2,73 h.; 2,05. w.

Abraham's sacrifice. 575

U. — (423) — C. — 2,66 h.; 2,00 w.

Cain fleeing away after having killed Abel. 576

U. — (425) — C. — 2,73 h.; 2,05 w.

Cimon in prison, nourished by his daughter Pera. 577

U. — (426) — C. — 2,71 h.; 2,03 w.

Giov. Battista Pittoni. Born at Venice 1687, died there 1767. Pupil of his uncle Fr. Pittoni.

- 578** The Emperor Nero at the side of his murdered mother Agrippina. Signed: G. BA. PITONI.

U. — (441) — C. — 2,37 h.; 3,06½ w.

- 579** The body of Seneca brought to the Emperor Nero. Signed: G. BA. PITONI.

U. — (442) — C. — 2,36 h.; 3,06 w.

Pietro Negri. Venetian of the latter part of the 17th. Century. Scholar of Ant. Zanchi.

- 580** The Emperor Nero standing by the body of his mother Agrippina. Three-quarter-length.

R 7. — (416) — C. — 1,37 h.; 1,65 w.

Antonio Canale, called **Canaletto.** Born at Venice 1697, died there in 1768. Pupil of his father.

- 581** The Grand Canal in Venice with the Rialto bridge.

58 a. — (449) — C. — 1,45½ h.; 2,34 w. — Ph.

- 582** The square before S. Giovanni e Paolo in Venice. In the former catalogue erroneously ascribed to Bernardo Belotto. See Unabridged Catalogue.

57 b. — (450) — C. — 1,25 h.; 1,65 w. — Ph.

- 583** The square before S. Giacomo di Rialto in Venice.

55 b. — (451) — C. — 0,95½ h.; 1,17 w. — Ph.

- 584** The square of St. Mark in Venice.

55 b. — (452) — C. — 0,98 h.; 1,17 w. — Ph.

- 585** At the entrance of the Grand Canal in Venice.

56 b. — (450) — C. — 0,65 h.; 0,98 w. — Ph.

- 586** On the Grand Canal in Venice.

56 b. — (454) — C. — 0,65½ h.; 0,97½ w.

Bartolo Nazari. Born at Bergamo 1689, died at Milan in 1758. Pupil of Ghislandi.

- 587** Bust of an old man in a black cap.

57 b. — (438) — C. — 0,49½ h.; 0,38½ w.

- 588** Bust of an old woman in a black striped shawl.

57 b. — (439) — C. — 0,49 h.; 0,37½ w.

Giuseppe Nogari. Born at Venice 1699, died there 1763.

Pupil of Giov. Batt. Pittoni.

Half-length figure of an old man pouring gold out of a bag. 589

60 b. — (432) — C. — $0,74\frac{1}{2}$ h.; $0,59$ w. — Ph.

Half-length figure of a learned old man. 590

60 b. — (433) — C. — $0,75\frac{1}{2}$ h.; $0,59\frac{1}{2}$ w. — Ph.

Half-length figure of an old man with a pair of spectacles 591
in his left hand.

57 b. — (434) — W. — $0,61$ h.; $0,44\frac{1}{2}$ w. — * III, 50. — Ph.

Half-length figure of an old woman warming her hands. 592

57 b. — (435) — W. — $0,59$ h.; $0,43$ w. — * III, 50. — Ph.

Half-length figure of the Apostle Peter. 593

60 b. — (437) — C. — $0,84\frac{1}{2}$ h.; $0,60\frac{1}{2}$ w.

Attributed to Giuseppe Nogari.

Portrait of an old man with a black cap. 594

61 b. — (436) — C. — $0,89$ h.; $0,73$ w.

Pietro Longhi. Born at Venice 1702, died there 1762.

Pupil of Gius. Crespi in Bologna.

Bust of a lady in a cap and veil. 595

64 a. — (496) — C. — $0,67\frac{1}{2}$ h.; $0,57\frac{1}{2}$ w.

Count Pietro Rotari. Born at Verona 1707, died at St.

Petersburg 1762. Pupil of A. Balestra in Venice.

Repose on the flight into Egypt. Night-piece. 596

59 a. — (443) — C. — $2,74$ h.; $2,08$ w.

Bust of an old man leaning on his staff. 597

60 b. — (444) — C. — $0,52\frac{1}{2}$ h.; $0,43\frac{1}{2}$ w.

Bust of a bishop. 598

60 b. — (445) — C. — $0,44\frac{1}{2}$ h.; $0,35$ w.

Bust of the repentant Magdalene. 599

56 c. — (446) — C. — $0,45$ h.; $0,35$ w. — Ph.

Portrait of the Princess Elizabeth, daughter of Augustus III. 600

Three-quarter-length.

31 b. — (447) — C. — $1,07$ h.; $0,86$ w.

Portrait of the Princess Kunigunde, daughter of Augustus III. 601

Three-quarter-length.

61 b. — (448) — C. — $1,07\frac{1}{2}$ h.; $0,87$ w.

Bernardo Belotto, called Canaletto. Born at Venice 1720, died at Warsaw 1780. Nephew and pupil of Antonio Canale.

- 602** Dresden from the right bank of the Elbe above the Augustus bridge. Signed: BERNARDO . BELLOTTO . DETTO . CANALETTO . F . ANNO . 1747 . IN . DRESDA.
62 c. — (464) — C. — 1,32 h.; 2,36 w. — Ph.
- 603** Water-gate between Padua and Venice. Signed: BERNARDO . BELOTO . DETO . CANALETTO . FE . ANNO . 1748.
60 a. — (465) — C. — 1,32 h.; 2,32 w.
- 604** The Etsch in Verona.
60 a. — (466) — C. — 1,31½ h.; 2,31½ w.
- 605** The old Ponte delle Navi in Verona.
60 a. — (467) — C. — 1,32½ h.; 2,33½ w.
- 606** Dresden from the right bank of the Elbe below the Augustus bridge. Signed: *Bernardo Bellotto detto Canaleto . F . an° 1748.*
59 b. — (465) — C. — 1,32½ h.; 2,35 w. — Ph.
- 607** Dresden from the left bank of the Elbe below the ramparts. Signed: *Bernardo Belotto Detto Canaletto F . An° . 1748.*
62 b. — (466) — C. — 1,34½ h.; 2,37 w. — Ph.
- 608** Dresden from the left bank of the Elbe near the approach to the bridge. Signed: BERNARD° . BELOTO . DETTO . F . AN° . 1748.
62 a. — (479) — C. — 1,32½ h.; 2,35 w. — Ph.
- 609** The old Zwinger moat in Dresden.
60 a. — (480) — C. — 1,32½ h.; 2,34½ w. — Ph.
- 610** The Neumarkt in Dresden taken from the Jüdenhof.
62 c. — (467) — C. — 1,35½ h.; 2,36½ w. — Ph.
- 611** The old fortifications in Dresden taken from the Wilsdruff Gate.
62 a. — (468) — C. — 1,31½ h.; 2,36 w. — Ph.
- 612** Neustadt Dresden taken from the bridge.
62 c. — (469) — C. — 1,35½ h.; 2,35½ w. — Ph.
- 613** The Neumarkt in Dresden, taken from the Moritzstrasse.
62 a. — (470) — C. — 1,35 h.; 2,36½ w. — Ph.
- 614** The Altmarkt in Dresden, taken from the Schlossstrasse.
62 c. — (471) — C. — 1,36½ h.; 2,38 w. — Ph.

The Altmarkt in Dresden, taken from the Seestrassse.	615
62 a. — (472) — C. — $1,86\frac{1}{2}$ h.; 2,39 w. — Ph.	
The old Kreuzkirche in Dresden (destroyed 1760).	616
60 b. — (473) — C. — $1,95\frac{1}{2}$ h.; $1,85\frac{1}{2}$ w. — Ph.	
The Frauenkirche in Dresden.	617
60 b. — (481) — C. — 1,93 h.; $1,85\frac{1}{2}$ w. — Ph.	
Pirna from the right bank of the Elbe near Posta.	618
61 c. — (482) — C. — 1,38 h.; $2,39\frac{1}{2}$ w.	
Pirna from the right bank of the Elbe near Posta.	619
61 b. — (483) — C. — 1,36 h.; 2,41 w. — Ph.	
Sonnenstein above Pirna.	620
61 a. — (484) — C. — 1,32 h.; 2,35 w. — * E, 3.	
Pirna from the corner of Breitegasse.	621
61 a. — (485) — C. — $1,84\frac{1}{2}$ h.; $2,34\frac{1}{2}$ w.	
The Breitegasse in Pirna.	622
61 a. — (486) — C. — $1,84\frac{1}{2}$ h.; $2,31\frac{1}{2}$ w.	
The market-place in Pirna.	623
61 c. — (487) — C. — 1,34 h.; $2,37\frac{1}{2}$ w. — Ph.	
Pirna from the high-road before the Upper Gate.	624
61 b. — (488) — C. — 1,32 h.; 2,34 w. — Ph.	
Pirna from Sonnenstein.	625
61 a. — (490) — C. — $1,32\frac{1}{2}$ h.; 2,34 w. — Ph.	
Pirna from the Schiffervorstadt.	626
61 c. — (491) — C. — 1,36 h.; 2,37 w.	
Pirna from the right bank of the Elbe near Copitz.	627
61 b. — (492) — C. — 1,35 h.; 2,36 w.	
Inside the fortress of Sonnenstein.	628
60 b. — (489) — C. — $2,03\frac{1}{2}$ h.; 3,31 w.	
The Zwinger in Dresden.	629
62 b. — (474) — C. — 1,34 h.; 2,37 w. — * E, 14. — Ph.	
Dresden from the right bank of the Elbe below the bridge.	630
56 c. — (477) — C. — 0,95 h.; 1,65 w. — Ph.	
Dresden from the right bank of the Elbe above the bridge.	631
56 a. — (478) — C. — 0,95 h.; 1,65 w. — Ph.	
Allegorical decorative picture. The goddess Polonia. Three-quarter-length. The figures supposed to be by C. W. Dietrich. Dated: MDCCLXII.	632
60 b. — (462) — C. — 1,09 h.; $1,54\frac{1}{2}$ w.	

- 633** Allegorical decorative picture. A youth in ermine, and a Pole. Three-quarter-length. The figures supposed to be by Dietrich.
60 b. — (463) — C. — 1,09 h.; 1,55 w.
- 634** The great staircase in the Palace at Warsaw.
62 c. — (459) — C. — 1,04½ h.; 1,46 w.
- 635** Hall in the court-yard of the Palace at Warsaw.
62 a. — (460) — C. — 1,03 h.; 1,45½ w.
- 636** Flight of steps in the court-yard of the Palace in Warsaw.
59 b. — (461) — W. — 1,03 h.; 1,45½ w.
- 637** Dresden from the Neustadt below the bridge. — Signed: BERNARDO . BELOTTO . DE . CANALETTO. Painted in 1768 on his reception into the Academy.
55 c. — (476) — C. — 0,99½ h.; 1,34 w. — Ph.
- 638** The ruins of the old Kreuzkirche in Dresden. — Signed: BERNAR . BELOTTO DE CANLETTO . FEC . A . MDCCLXV.
55 a. — (475) — C. — 0,80 h.; 1,09½ w. — Ph.
- Giov. Dom. Tiepolo.** Born in Venice 1726, died . . .
Pupil of his father Giov. Batt. Tiepolo.
- 639** The presentation in the Temple. Three-quarter-length. —
Hitherto as Giov. Batt. Tiepolo.
58 b. — (431) — C. — 0,40 h.; 0,48½ w. — Ph.
- Uncertain Venetians.** 18th. Century.
- 640** Venice from the sea.
68 a. — (453) — C. — 0,56½ h.; 0,98 w.
- 641** Lot and his daughters.
R 16. — (424) — C. — 2,75 h.; 2,06 w.

F. The Milanese School

17th. Century

Giulio Cesare Procaccini. Born at Bologna 1548, died at Milan about 1626. Pupil of his father Ercole Procaccini the Elder.

- 642** Abduction of women in the heroic age.
E 2. — (511) — C. — 2,65 h.; 2,50 w.

Holy Family, with angels bringing fruit. **643**

F 3. — (512) — W. — 1,62 h.; 1,07½ w. — * I, 17. — Ph.

School of Giulio Cesare Procaccini.

Holy Family with angels bringing flowers. **644**

F.-G. — (513) — C. — 0,77 h.; 0,96½ w.

Camillo Procaccini. Born at Bologna 1550, died at Milan 1627. Pupil of his father Ercole Procaccini the Elder.

St. Rochus healing those sick of the plague. **645**

F 3. — (510) — C. — 3,55 h.; 4,76 w. — * II, 18.

Francesco Cairo. Born at Varese 1598, died at Milan 1674. Pupil of Mazzucchelli.

Venus with Cupid and Apollo. **646**

4 b. — (201) — Cpr. — 0,40 h.; 0,27 w. — Ph.

Giuseppe Danedi. Worked together with his brother Stefano (1608—1689). Both were called „I Montalti.”

St. Anthony caressing the Infant Christ. Half-length. **647**

B 1. — (558) — C. — 0,87½ h.; 0,76½ w. — Ph.

Paolo Pagani. Born at Valsolda 1661, died at Milan 1716. Formed his style on the Venetian School.

The repentant Magdalene and an angel with a scourge. **648**

40 c. — (212) — C. — 1,14½ h.; 1,49 w. — * II, 42.

Alessandro Magnasco, called Lissandrino. Born at Genoa 1681, died there 1747. Pupil of Filippo Abbiati at Milan.

Nuns in the choir. **649**

59 a. — (215) — C. — 0,91½ h.; 0,71½ w.

Capuchin monks in the refectory. **650**

59 a. ~ (216) — C. — 0,91 h.; 0,72 w.

Landscape with St. Anthony. Hitherto erroneously as **651**
Salvator Rosa.

65 b. — (625) — C. — 1,41½ h.; 1,11 w.

Landscape with St. Jerome. Hitherto erroneously as **652**
Salvator Rosa.

65 b. — (626) — C. — 1,42 h.; 1,11 w. — Ph.

Angelo Maria Crivelli. Died at Milan 1750. Probably pupil of Al. Magnasco.

- 653** A circular hall amidst Roman ruins.

F.-G. — (223) — C. — 1,05½ h.; 1,29 w.

- 654** A carpenter's workshop amidst Roman ruins.

F.-G. — (224) — C. — 1,05 h.; 1,27 w.

G. The Genoese School

17th. Century

Bernardo Strozzi, called il Prete Genovese. Born at Genoa 1581, died at Venice 1644. Pupil of Pietro Sorri.

- 655** Bathsheba reminding David of his promise to leave the crown to her son Solomon. Three-quarter-length.

F 3. — (617) — C. — 1,82 h.; 1,41½ w. — Ph.

- 656** Rebecca with Abraham's servant at the well.

C 1. — (620) — C. — 1,84 h.; 1,45 w.

- 657** David with the head of Goliath. Three-quarter-length.

F 1. — (618) — C. — 1,34 h.; 1,00 w. — Ph.

- 658** A female performer on the bass-viol. Three-quarter-length.

5 a. — (619) — C. — 1,25½ h.; 0,98½ w. — Ph.

Giov. Benedetto Castiglione. Born at Genoa 1616, died at Mantua 1670. Pupil of Giov. Batt. Paggi and A. van Dyck.

- 659** The procession of animals into Noah's ark.

45 c. — (631) — C. — 1,45 h.; 1,94½ w. — * II, 31. — Ph.

- 660** Jacob's return home.

45 a. — (632) — C. — 1,44 h.; 1,97½ w. — * II, 32. — Ph.

School of Benedetto Castiglione.

- 661** Shepherds and flocks.

M.-G. — (634) — C. — 0,94½ h.; 1,33½ w.

Francesco Castiglione. Died at Genoa 1716. Son and pupil of his father Benedetto Castiglione.

- 662** Sporting dogs and attendants.

44 a. — (635) — C. — 2,08 h.; 3,29 w.

Giov. Battista Langetti. Born at Genoa 1625 (according to others 1635), died at Venice 1676. Pupil of Pietro da Cortona.

Apollo about to slay the conquered Marsyas. **663**

F 2. — (659) — C. — 2,10 h.; 2,37 w. — * I, 47. — Ph.

Bartolommeo Biscaino. Born at Genoa about 1632, died there 1657. Pupil of Valerio Castello.

The woman taken in adultery, before Christ. Three-quarter-length. **664**

F 3. — (636) — C. — 1,47 $\frac{1}{2}$ h.; 1,99 $\frac{1}{2}$ w. — * II, 83. — Ph.

The adoration of the Kings. **665**

3 c. — (637) — C. — 0,54 $\frac{1}{2}$ h.; 0,60 w.

The presentation in the Temple. **666**

3 c. — (638) — C. — 0,55 h.; 0,59 w.

H. Uncertain North Italians

Uncertain North Italians.

St. Anna with the Virgin and Child. Three-quarter-length. **667**

40 a. — (398) — C. — 0,49 h.; 0,37 $\frac{1}{2}$ w.

Bust of a bald-headed old man. **668**

H 1. — (123) — C. — 0,71 $\frac{1}{2}$ h.; 0,57 w.

At the poulterer's. Still-life. **669**

M-G. — (136) — C. — 1,34 $\frac{1}{2}$ h.; 0,95 w.

The Archangel Michael treading Satan under foot. **670**

M-G. — (500) — C. — 1,04 h.; 0,75 $\frac{1}{2}$ w.

Bust of a brown-bearded man in a black coat. **671**

3 a. — (396) — C. — 0,63 h.; 0,51 w.

THIRD SECTION

Spanish School

I. Masters of the 16th. Century and the Transition period

Luis de Morales, called **el Divino**. Born in Badajos at the beginning of the 16th. Century, died there 1586. Founder of a School.

- 673** Bust of the Man of Sorrows. A rope round the neck.
5 c. — (671) — W. — 0,39 h.; 0,32 w. — Ph. 27

Studio of Juan de Juanes, correctly **Vicente Juan Macip**. Born about 1507 at Fuente la Higuera, died 1579 at Bocalrente. Imitator of Raphael.

- 674** The death of the blessed Virgin. Not fresh and powerful enough for the master himself.
L 1. — (672) — W. — 1,20 h.; 1,26½ w. — Ph.

Vasco Pereira. Born in Portugal. Resident in Seville. Proved to have lived between 1579 and 1583.

- 675** St. Onophrius. Signed: VASCO PREIRA PICTTOR 1583.
43 a. — (693) — W. — 1,08 h.; 0,81 w.



No. 697. Diego Velazquez.



No. 704. Murillo.



No. 682. Jusepe de Ribera.



No. 683. Jusepe de Ribera.



No. 705. Murillo.

Juan de las Roélas, called el Licenciado. Born at Seville 1558 or 1560, died at Olivares 1625. Founder of a School. The "Conception." The Virgin Mary upon a half-moon. 676
Allegorical picture of the Immaculate Conception.
H 4. — (675) — C. — 2,22 $\frac{1}{2}$ h.; 1,72 w. — Ph.

Pedro Orrente. Born in Murcia at the end of the 16th. Century; died at Toledo 1644. Imitator of Bassani. 677
Jacob and Rachel at the well.
H 4. — (674) — C. — 1,75 $\frac{1}{2}$ h.; 2,22 w. — Ph.

Uncertain Spaniards. End of the 16th. Century. 678
The repentant Peter before Christ who is bound to the pillar.
44 b. — (670) — W. — 1,77 h.; 0,74 $\frac{1}{2}$ w.
Christ on the cross, between the Virgin and St. John. 679
Attributed to Diego Correa.
43 b. — (673) — W. — 0,86 h.; 0,78 $\frac{1}{2}$ w.

II. Masters of the 17th. Century

Attributed to Franc. de Herrera the Elder. Born at Seville 1576, died at Madrid 1656. Teacher of Velazquez. Half-length-figure of St. Matthew the Apostle. The authorship of Herrera not proved. 680
J 2. — (677) — C. — 1,03 $\frac{1}{2}$ h.; 0,83 w.

Vicente Carducho (Carducci). Born at Florence 1585, died at Madrid 1638. Principal master of the early Madrid School. 681
St. Gonzalo between St. Francis (on the left) and St. Bernard of Siena (on the right). Signed: VINCENTO CARDUCHO P. R. F. 1630 AÑOS.
H 4. — (676) — C. — 2,20 h.; 1,64 w. — Ph.

Jusepe de Ribera, called Lo Spagnoletto. Born at Játiva 1588, died at Naples 1656. Founder of a School in Naples. Half-length-figure of Diogenes with the lantern. Supposed portrait of himself by the master. Signed: *Jusepe de Ribera español, F. 1637*. 682
H 3. — (688) — C. — 0,76 h.; 0,61 w. — I, 31. — Ph. — Illustr. Plate 9.

fully over

- Spanish school -*
683 St. Agnes, to whom an angel is bringing a sheet. Formerly erroneously as Mary of Egypt or Mary Magdalene. For proof see Unabridged Catalogue. Signed: *Jusepe de Ribera español, F. 1641.*

H 3. — (678) — C. — 2,01 h.; 1,51 w. — * I, 30. — Ph. — Illustr. Plate 9.

- 684** The deliverance of St. Peter from prison. Signed: *Jusepe Ribera español, F. 1641.*

H 1. — (679) — C. — 1,76 h.; 2,26 w. — * II, 34. — Ph.

- 685** St. Francis on the bed of thorns. Signed: *Jusepe de Ribera español, F.*

H 1. — (680) — C. — 1,71 h.; 2,25½ w. — * II, 35. — Ph.

- 686** The martyrdom of St. Lawrence. A similar picture of Ribera in the Vatican at Rome.

H 2. — (682) — C. — 2,06 h.; 1,54 w. — * I, 29. — Ph.

- 687** St. Paul the hermit kneeling before an altar of rock.

H 2. — (683) — C. — 2,04 h.; 1,50 w. — Ph.

- 688** St. Andrew. Three-quarter-length. Also known through replicas.

H 2. — (684) — C. — 1,28½ h.; 1,00½ w. — * III, 49.

Pupils and Imitators of Ribera.

- 689** Jacob keeping Laban's sheep. (Moses keeping Jethro's sheep?)

J 2. — (687) — C. — 1,74 h.; 2,19 w. — * I, 27.

- 690** The martyrdom of St. Bartholomew. Three-quarter-length.

H 2. — (681) — C. — 1,45 h.; 1,91 w. — * I, 28.

- 691** Portrait of an old gentleman. Bust.

H 1. — (690) — C. — 0,70½ h.; 0,59 w.

- 692** Half-length-figure of a learned man, on whose head is a wreath, seated at his work-table. Supposed to be signed "*Ribera*". Hitherto considered by his own hand.

50 a. — (689) — C. — 0,98 h.; 0,73½ w. — * III, 32.

- 693** Pupil and master. Half-length. Hitherto considered possibly by Rembrandt's pupil Drost, whereas we find evident tokens in the picture that it belongs to the school of Ribera.

50 a. — (1428) — C. — 1,00 h.; 0,75 w.

Portrait of the Jesuit father Antonio Guido. Three-quarter-length. **694**

H 2. — (691) — C. — $1,31\frac{1}{2}$ h.; $0,97\frac{1}{2}$ w. — Ph.

Attributed to Juan de Ribalta. Born at Valencia 1597, died there 1628. Son and pupil of Fr. de Ribalta.

Gregory the Great celebrating the mass. **695**

J 2. — (695) — C. — 1,60 h.; 1,18 w. — Ph.

Fr. de Zurbaran. Born at Fuente de Cantos 1598, died at Madrid 1662.

St. Bonaventura kneeling before the papal crown, praying for inspiration to name the most suitable candidate for the office of pope, by request of the cardinals. Formerly interpreted otherwise. See Unabridged Catalogue. **696**

H 1. — (697) — C. — 2,39 h.; 2,22 w. — Ph.

Diego de Silva Velazquez. Born at Seville 1599, died at Madrid 1660. Pupil of Fr. Herrera, Chief master.

Portrait of a gentleman of rank with short gray hair. Probably that of the Royal Huntsman Juan Mateos. Three-quarter-length. **697** *may inf.*

J 2. — (694) — C. — 1,08 h.; $0,89\frac{1}{2}$ w. — * III, 41. — Ph. — Illustr. Plate 9.

Bust of an old gentleman with a gold chain upon a black suit. The authenticity is not without doubt. **698**

J 2. — (698) — C. — $0,65\frac{1}{2}$ h.; 0,56 w. — * II, 45. — Ph.

Bust of the Count of Olivares. Probably only one of many studio replicas. **699**

J 2. — (699) — C. — $0,92\frac{1}{2}$ h.; 0,74 w. — Ph.

Attributed to Jacinto Jerónimo de Espinosa. Born at Concentaina 1600, died at Valencia 1680. Follower of Ribalta and van Dyck.

Half-length-figure of St. Francis praying. **700**

S 2. — (699) — C. — $0,91\frac{1}{2}$ h.; 0,91 w.

Alonso Cano. Born at Granada 1601, died there 1667. Pupil of Fr. Pacheco and Juan del Castillo in Seville.

The Apostle Paul. Full-length. **702**

4. — (701) — C. — $2,11\frac{1}{2}$ h.; 1,11 w. — Ph.

School of Alonso Cano.

- 703** The Virgin and Child. Three-quarter-length.
S 1. — (702) — C. — 1,28 h.; 0,97½ w. — Ph. †

Attributed to Pedro de Moya. Born at Granada 1610, died there 1666. Pupil of Juan del Castillo in Seville.

- 703 A** Bust of a black-haired warrior with a red scarf.
H 1. — C. — 0,61½ h.; 0,49 w.

Bartolomé Estéban Murillo. Born at Seville 1618, died there 1682. Pupil of Juan del Castillo. Founder of a School.

- fine*
2 principal
703 B The death of St. Clara. Obtained from the Earl of Dudley in London in 1894.
H 3. — C. — 1,89½ h.; 4,46 w. — Ph.

- 704** St. Rodriguez to whom an angel is bringing a wreath.
H 4. — (708) — C. — 2,05½ h.; 1,23½ w. — * III, 42. — Ph. — III. Plate 9.

- 705** The Virgin and Child.
H 4. — (704) — C. — 1,66 h.; 1,14½ w. — Ph. — Illustr. Plate 9.

After Murillo.

- 706** Two girls, sitting in the street, counting money. The original in the Pinakothek in Munich.
M.-G. — (706) — C. — 1,29½ h.; 0,96 w.

Juan de Valdes Leal. Born at Córdoba 1630, died at Seville 1691. Pupil of Antonio del Castillo.

- 707** St. Basco of Portugal before his monastery.
H 4. — (706) — C. — 2,46½ h.; 1,27 w. — Ph.

Uncertain Spaniard. 17th. Century.

- 708** Lamentation over the body of Christ. Ascribed by some to Juan Antonio Escalante. Perhaps a copy after Ribera.
H 1. — (707) — C. — 1,54½ h.; 2,19½ w.

- 709** St. Cassilda seated in the midst of a landscape.
K 1. — (709) — C. — 1,29½ h.; 1,45½ w.

Attributed to Spaniards. 17th. Century.

- 710** The repentant Magdalene.
F.-G. — (698) — C. — 0,96½ h.; 1,17½ w.

- 711** Faith as a female figure with a cross and chalice.
D 2. — (708) — C. — 1,82 h.; 1,66 w.

- 712** The Virgin and Child upon a crescent.
41 a. — (710) — Cpr. — 0,20½ h.; 0,18 w. — Ph.

FOURTH SECTION

The French School

I. Master of the 16th. Century

School of François Clouet. French Court painter from 1541—1572.

Portrait of Jeanne de Pisseleu. Half-length. **713**

21 b. — (711) — W. — 0,81 $\frac{1}{2}$ h.; 0,25 w. — Ph.

II. Masters of the 17th. Century

Simon Vouet. Born in Paris 1590, died there 1649.

Follower of the Italian Eclectics.

The apotheosis of St. Louis. **714**

44 c. — (712) — C. — 2,69 h.; 1,46 w. — Ph.

Le Valentin. Born at Coulommiers, at the earliest 1591, died at Rome, at the latest 1634. Follower of M. A. da Caravaggio.

The old violinist. Three-quarter-length. Possibly Homer. **715**

40 b. — (736) — C. — 0,95 h.; 1,81 w. — Ph.

After Jaques Callot. Born at Nancy 1592, died there 1635. Principally engraver and etcher.

Military execution. Copy after the engraving L'Arquebusade, **716**

No. 12 of the great "Misères de la guerre."

Q 2 — (724) — Cpr. — 0,06 h.; 0,18 $\frac{1}{2}$ w.

Nicolas Poussin. Born in Normandy 1594, died in Rome 1665. Founder of the Roman-French School.

- 717** The adoration of the Magi. — Signed: *Accad: rom: NICOLAVS . PVSIN faciebat Romae . 1633.* — First example of this composition, which was afterwards repeated by the master (e. g. in the Louvre in Paris).

46 c. — (715) — C. — 1,60 $\frac{1}{2}$ h.; 1,81 $\frac{1}{2}$ w. — Ph.

- 718** The nymph Syrinx, pursued by Pan.

46 c. — (720) — C. — 1,06 $\frac{1}{2}$ h.; 1,32 w. — Ph.

- 719** The kingdom of Flora. A group of figures changed into flowers, according to Ovid.

6 b. — (717) — C. — 1,31 h.; 1,81 w. — Ph.

- 720** Moses being placed in the ark of bulrushes.

45 b. — (714) — C. — 1,44 h.; br. 1,95 $\frac{1}{2}$ w. — Ph.

- 721** Venus reposing, and Cupid.

6 b. — (719) — C. — 0,71 h.; 0,96 w. — Ph.

- 722** Narcissus gazing at his reflection in the brook. — If genuine, an early work of this master. See Unabridged Catalogue.

6 b. — (718) — C. — 0,72 h.; 0,96 $\frac{1}{2}$ w.

- 723** The martyrdom of St. Erasmus. Perhaps only a picture of the School.

46 c. — (716) — C. — 2,40 h.; 3,07 w.

Pupils and imitators of N. Poussin.

- 724** Noah's sacrifice of thanksgiving. Hitherto as an original, but too uninteresting for this.

44 a. — (713) — C. — 0,71 $\frac{1}{2}$ h.; 1,38 $\frac{1}{2}$ w.

- 725** The festival of Lupercalia. Youths racing.

44 a. — (728) — C. — 0,73 h.; 0,96 $\frac{1}{2}$ w.

- 726** Fauns and nymphs disporting themselves. Hitherto erroneously as *Lairesse*.

44 b. — (1661) — C. — 0,84 h.; 0,99 $\frac{1}{2}$ w.

- 727** A commander and his follower before a flaming tripod.

45 a. — (783) — C. — 1,00 h.; 1,32 w.

- 728** Noah's sacrifice of thanksgiving. Perhaps Italian.

45 c. — (722) — C. — 1,06 h.; 1,31 w.



No. 730. Claude Lorrain.



No. 731. Claude Lorrain.



No. 781. Antoine Watteau.



No. 782. Antoine Watteau.

V. E. Probably a member of the family of the Flemish artist Elle, resident in Paris. See Unabridged Catalogue.
 Bust of the painter Nic. Poussin. Signed: *Si Nomen a me quaeris N. Poussin 1640 . F.* This inscription only refers to the person represented. "V. E. pinxit" is on an old engraving of this picture. See Unabridged Catalogue. **729**

6 b. — (721) — C. — $0,75\frac{1}{2}$ h.; 0,59 w.

Claude Gellée, called **Claude Lorrain**. Born in Lorrain about 1600, died in Rome 1682. Pupil of Agostino Tassi in Rome. Celebrated master.

Landscape with the fight into Egypt Signed: CLAVDE IVEF . ROMA . 1647. **730**

6 c. — (725) — C. — 1,02 h.; 1,34 w. — Ph. — Illustr. Plate 10.

Coast scene with Acis and Galatea. Signed: CLAVDE GELEE IVEF ROMA 1657. **731**

6 a. — (726) — C. — 1,00 h.; 1,35 w. — Ph. — Illustr. Plate 10.

After Claude Lorrain.

Landscape with a shepherd's festival. The original in the Louvre at Paris. **732**

S 1. — (727) — C. — $0,74\frac{1}{2}$ h.; 1,00 w.

Gaspard Dughet, called **Poussin**. Born in Rome 1613, died there 1675. Pupil and brother-in-law of Nic. Poussin.

Mountain lake. Landscape. **733**

6 b. — (729) — C. — 0,73 h.; 0,97 w. — Ph.

Landscape in the Campagna. **734**

6 a. — (730) — C. — 0,72 h.; $0,96\frac{1}{2}$ w. — Ph.

Landscape of mountain and woods with a waterfall. **735**

6 c. — (731) — C. — 0,74 h.; 0,98 w. — Ph.

Wooded landscape with a mountain village. The authenticity not undisputed. **736**

6 b. — (733) — C. — $0,84\frac{1}{2}$ h.; 0,88 w.

Pupils and imitators of Gaspard Poussin.

Italian landscape. Subject taken from Tivoli. **737**

44 b. — (734) — C. — 0,54 h.; $0,83\frac{1}{2}$ w.

Landscape with naked children harvesting. **738**

44 b. — (735) — C. — 0,55 h.; $0,72\frac{1}{2}$ w.

739 Landscape with buildings (mil's?) by the river side.44 b. — (1703) — C. — 0,48 $\frac{1}{2}$ h.; 0,61 w.**740** Landscape with shepherds by a wooded lake.44 b. — (1704) — C. — 0,48 h.; 0,64 $\frac{1}{2}$ w.**741** Italian landscape. Subject taken from Tivoli.P 10. — (1416) — C. — 0,68 $\frac{1}{2}$ h.; 0,54 $\frac{1}{2}$ w.

Sebastien Bourdon. Born at Montpellier 1616, died at Paris 1671. Educated after Poussin and B. Castiglione.

742 Jacob's return home. Hitherto ascribed to Ben. Castiglione. See Unabridged Catalogue.44 b. — (683) — C. — 0,96 h.; 1,30 $\frac{1}{2}$ w. — Ph.

Charles le Brun. Born in Paris 1619, died there 1690. Pupil of Simon Vouet.

743 The Holy Family with Joachim, Elizabeth and the little St. John. A similar picture in the Louvre in Paris.

6 a. — (737) — C. — 1,59 h.; 1,59 w.

Jacques Courtois, le Bourguignon (Italian: Jacopo Cortese, il Borgognone). Born in Franche-Comté 1621, died at Rome 1676. Developed under the influence of Salv. Rosa.

744 Battle in the valley between foot-soldiers and horsemen.45 b. — (738) — C. — 1,53 $\frac{1}{2}$ h.; 2,67 w.**745** Cavalry skirmish before the walls of a fortified town.

46 b. — (739) — C. — 1,55 h.; 2,74 w.

746 After the battle. Robbing a dead body.51 a. — (740) — C. — 0,36 $\frac{1}{2}$ h.; 0,61 w.**747** Before the battle.

51 a. — (741) — C. — 0,65 h.; 1,17 w.

Pupils and imitators of Jacques Courtois.

748 Cavalry skirmish on barren upland.Q 1. — (742) — C. — 0,52 $\frac{1}{2}$ h.; 0,74 $\frac{1}{2}$ w.**749** On the field of battle. Robbing a dead body. Hitherto erroneously as "Stoom." See Unabridged Catalogue.51 b. — (1679) — C. — 0,66 $\frac{1}{2}$ h.; 1,39 $\frac{1}{2}$ w.**750** A fight with the Turks. Hitherto erroneously as "Stoom." See Unabridged Catalogue.51 b. — (1680) — C. — 0,66 $\frac{1}{2}$ h.; 1,39 $\frac{1}{2}$ w.

A cavalry skirmish. Hitherto erroneously as "Stoom." **751**
See Unabridged Catalogue.

50 b. — (1668) — C. — 1,18 h.; 1,81½ w.

The guard. **752**

51 a. — (748) — C. — 0,27½ h.; 0,42 w.

Guillaume Courtois. Born in Franche-Comté 1628, died at Rome 1679. Brother of Jacques Courtois.

Abraham's Sacrifice. **753**

6 b. — (744) — C. — 0,72 h.; 0,59 w.

François Millet. Born at Antwerp 1642, died in Paris 1679. Follower of Gasp. Poussin.

Roman mountain landscape with an aqueduct. — Hitherto erroneously as "Gaspard Poussin." Chief picture of Millet. **754**

6 b. — (738) — C. on W. — 0,54½ h.; 0,66 w. — Ph.

Landscape with a round tower. The authenticity as Millet not quite undisputed. **755**

44 b. — (1702) — C. — 0,60 h.; 0,61 w.

Daniel de Savoye. Born at Grenoble 1644, died at Erlangen 1716. Pupil of Seb. Bourdon.

Bust of the artist's wife. **756**

68 c. — (746) — C. — 0,74 h.; 0,59 w.

François de Troy. Born at Toulouse 1645, died at Paris 1730. Pupil of Claude le Fèvre.

Portrait of the Duc de Maine. Three-quarter-length. Signed: **757**
PEINT PAR F. DE TROY. EN 1716.

54 b. — (745) — C. — 0,92 h.; 0,74 w.

Nicolas de Largillière. Born at Paris 1656, died there 1746. Pupil of Sir Peter Lely.

Bust of the Chamberlain de Montargu. **758**

54 a. — (747) — C. — 0,80 h.; 0,63½ w.

Bust of the Duc de la Rochefoucauld. **759**

66 c. — (748) — C. — 0,41 h.; 0,33½ w.

Hyacinthe Rigaud. Born at Perpignan July 20th. 1659, died at Paris 1743. Celebrated portrait painter.

- 760** Portrait of King Augustus III. of Saxony as Electoral Prince in Paris.

53 a. — (749) — C. — 2,50 h.; 1,73 w. — * I, o. — Ph.

Pierre Gobert (Gaubert). Born at Fontainebleau 1659, died in Paris 1741. Member of the Academy.

- 761** Bust of a lady, in a head-dress resembling a turban.

54 b. — (774) — C. — 0,78 h.; 0,62 w.

Nicolas Bertin. Born at Paris 1667, died there 1736. Pupil of the Academy.

- 762** The acorn and the gourd. From Lafontaine's fable.

54 c. — (750) — W. — 0,59¹/₂ h.; 0,49¹/₂ w.

- 763** The bear and the gardener. From Lafontaine's fable.

54 c. — (751) — C. — 0,59¹/₂ h.; 0,49¹/₂ w.

French School. End of the 17th. Century.

- 763 A** A monastic visit. Hitherto erroneously as C. W. E. Dietrich.

67 a. — (2121) — Cat. 1887 and 1892: N. 2140. — C. — 0,62 h.; 0,77 w. — Companion picture to the following.

- 763 B** A monastic jest. Hitherto erroneously as C. W. E. Dietrich.

67 a. — (2122) — Cat. 1887 and 1892: N. 2141. — C. — 0,62 h.; 0,78¹/₂ w. — Companion picture to the preceding.

- 764** The crucifixion of Christ and the thieves.

68 a. — (784) — C. — 0,86 h.; 0,55¹/₂ w.

- 765** The judgment of Solomon.

68 a. — (785) — C. — 0,73 h.; 0,58¹/₂ w.

III. Masters of the 18th. Century

Louis de Silvestre (the Younger). Born in Paris 1675, died there 1760. Pupil of Charles le Brun. Court-painter in Dresden.

- 765 A** Portrait of General Jan de Bodd. From the Kadettenhaus in 1893.

58 b. — C. — 1,30 h.; 1,01 w.

- 766** The centaur Nessus with Deianira, pursued by Hercules. Signed on the back: *peint par Louis Silvestre à Dresde 1732.*

54 c. — (758) — C. — 1,08 h.; 1,46 w. — Ph.

The family meeting at Neuhaus on May 24th. 1737, between the Empress Amalie, her daughter Maria Josepha and King Augustus III, husband of the latter. **767**

E.-S. — (752) — C. — 4,97 h.; 6,74 w.

Portrait of King Augustus II on horseback. **768**

E.-S. — (753) — C. — 2,67 h.; 2,08 w. — Ph.

Portrait of Augustus III as Electoral Prince, on horseback. **769**

E.-S. — (754) — C. — 2,67 h.; 2,08 w.

King Augustus II (the Strong) of Poland (on the left), and King Frederick William I of Prussia (on the right). **770**

69 b. — (755) — C. — 2,81 h.; 2,02 w. — Ph.

Maria Josepha of Austria as Electoral Princess of Saxony. **771**

69 a. — (756) — C. — 2,47 h.; 1,66 w. — * II, 0. — Ph.

Alexis Grimou. Born at Romont (Switzerland) about 1680, died at Paris 1740. Formed his style after Van Dyck.

Half-length-figure of a little flute-player. **772**

54 c. — (775) — C. — 0,65 h.; 0,54½ w.

Antoine Pesne. Born at Paris 1683, died at Berlin 1757. Court-painter in Berlin after 1711.

Half-length figure of a girl in a straw hat, with pigeons. **773**

Signed: *Pesne fecit 1728.*

68 a. — (761) — C. — 0,76 h.; 0,61 w. — * III, 17.

A cook plucking a turkey. Three-quarter-length. Signed: **774**

Antonius Pesne inventi (sic) 1712.

68 a. — (763) — C. — 1,34 h.; 1,05 w.

Bust of the master himself. Signed: *Ant. Pesne peint par luy mesme. 1728.* **775**

54 b. — (764) — C. — 0,81½ h.; 0,66 w.

Bust of a gentleman, his head covered with a kind of turban. **776**

68 b. — (765) — C. — 0,72 h.; 0,54½ w.

Bust of a lady, with a head-dress resembling a turban. **777**

68 b. — (766) — C. — 0,72 h.; 0,54½ w.

A gipay telling a lady's fortune. Three-quarter-length. **778**

68 c. — (762) — C. — 1,14 h.; 0,92½ w. — * III, 11. — Ph.

Bust of a boy holding a mask before his face. The authenticity as Pesne is not proved, but beyond all doubt. **779**

54 c. — (767) — W. — 0,57 h.; 0,44 w.

Jean Baptiste van Loo. Born at Aix 1684, died there 1745. Pupil and son of Louis, grandson of Jakob van Loo.

- 780** Portrait of King Louis XV. One of many replicas of this picture. Hitherto erroneously ascribed to Silvestre. See Unabridged Catalogue.

T — (757) — C. — 1,98 h.; 1,86½ w. — Ph.

Antoine Watteau. Born at Valenciennes 1684, died at Nogent near Vincennes 1721. Pupil of Claude Gillot.

- 781** A garden party.

54 a. — (759) — C. — 0,60 h.; 0,75 w. — Ph. — Illustr. Plate 10.

- 782** Groups of lovers in a park.

54 a. — (760) — C. — 0,61 h.; 0,75 w. — Ph. — Illustr. Plate 10.

Jan Marc. Nattier. Born in Paris 1685, died there 1766. Pupil of his father.

- 783** Portrait of Count Moritz of Saxony, later Marshal of France. Signed: *Paint à Paris par Nattier le jeune en 1720* (the last figure indistinct).

53 b. — (777) — C. — 2,57 h.; 1,72 w. — Ph.

Nicolas Lancret. Born in Paris 1690; died there 1743. Pupil of Gillot. Imitator of Watteau.

- 784** Dancing in the castle grounds.

54 b. — (768) — C. — 2,07½ h.; 2,07½ w. — Ph.

- 785** A quadrille under the trees. Hitherto erroneously as "Pater."

54 c. — (771) — C. — 0,42 h.; 0,56½ w. — Ph.

- 786** A dance round a tree. Hitherto erroneously as "Pater."

54 c. — (772) — C. — 0,43 h.; 0,58 w. — Ph.

Jan Bapt. Jos. Pater. Born at Valenciennes 1696, died at Paris 1736. Pupil of A. Watteau.

- 787** A procession (perhaps bridal) in the open air. Hitherto erroneously as "Lancret."

54 c. — (769) — W. — 0,25 h.; 0,38 w.

- 788** A quadrille under the trees. Hitherto erroneously as "Lancret."

54 c. — (770) — W. — 0,25½ h.; 0,38½ w.

Pierre Subleyras. Born in Languedoc 1699, died at Rome 1749. Chiefly educated in Rome.

- 789** Christ in the house of Simon the Pharisee. A small replica of the master's large picture in the Louvre at Paris.

54 c. — (773) — C. — 0,50½ h.; 1,22 w.

Claude Joseph Vernet. Born at Avignon 1712, died at Paris 1789. Pupil of his father Ant. Vernet.

A burning town in a valley.

790

68 b. — (778) — C. — 2,35 h.; 1,70 w.

Attributed to Vernet.

Storm at sea. Nossky bequest 1893.

790 A

68 c. — C. — 0,21 h.; 0,36 w.

Charles Hutin. Born in Paris 1715, died at Dresden 1776.

Pupil of Fr. le Moine. Director of the Academy in Dresden.

Reading girl. Three-quarter-length. Signed: C. HVTIN **791**
PINXIT 1769.

68 c. — (776) — C. — 0,85½ h.; 0,56 w.

After Jean Baptiste Greuze. Born near Mâcon 1725, died in Paris 1805. Pupil of the "Académie."

The father of the family reading the Bible to his household. The original is in the collection of Bartholdy Delessert in Paris. **792**

54 a. — (779) — C. — 0,74 h.; 0,92½ w. — Ph.

Uncertain French masters. 18th. Century.

Cleopatra. Three-quarter-length.

793

68 c. — (786) — C. — 1,18½ h.; 0,94½ w.

Portrait of Queen Maria Lescinska of France.

794

54 b. — (787) — C. — 0,78 h.; 0,60½ w. — Ph.

Bust of the Cardinal of Salerno.

795

68 b. — (788) — C. — 0,83½ h.; 0,65 w.

Bust of Cardinal Alberoni.

796

68 b. — (789) — C. — 0,76 h.; 0,63 w.

Bust of Queen Catarina de' Medici of France.

797

M-G. — (2063) — C. — 0,73½ h.; 0,59 w.

Bust of Admiral de Coligny.

798

M-G. — (2064) — C. — 0,67 h.; 0,56½ w.

FIFTH SECTION

The English School

Masters of the 17th. and 18th. Centuries

Gottfried Kneller. Born at Lübeck 1646, died in London 1723. Pupil of Ferd. Bols in Amsterdam. In London Sir Godfrey Kneller.

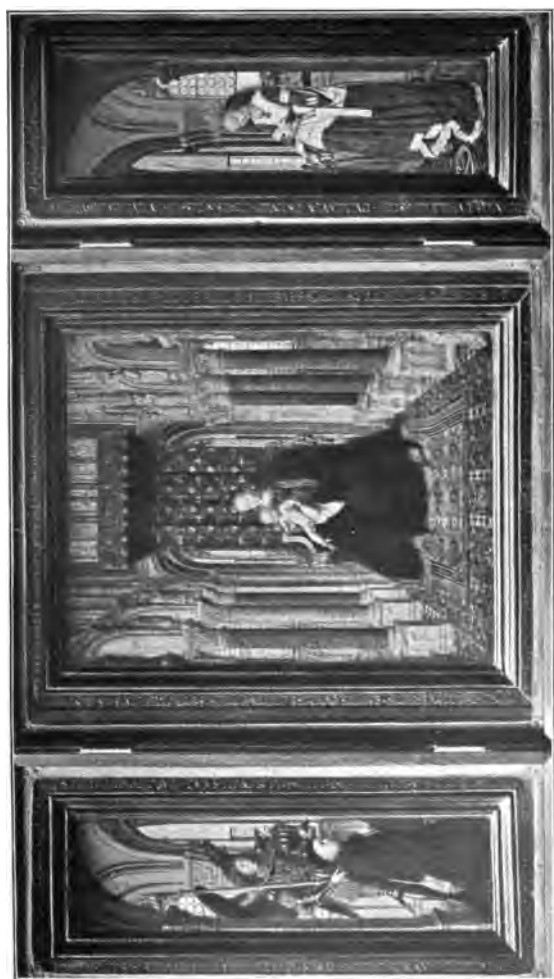
- 798 A** Portrait of young Lord Euston. Nossky bequest 1893.
58 b. — C. — 1,52 h.; 1,01 w.

Enoch Seemann. Born at Danzig 1694; died in London 1744. He came as a boy to London where he received his artistic education.

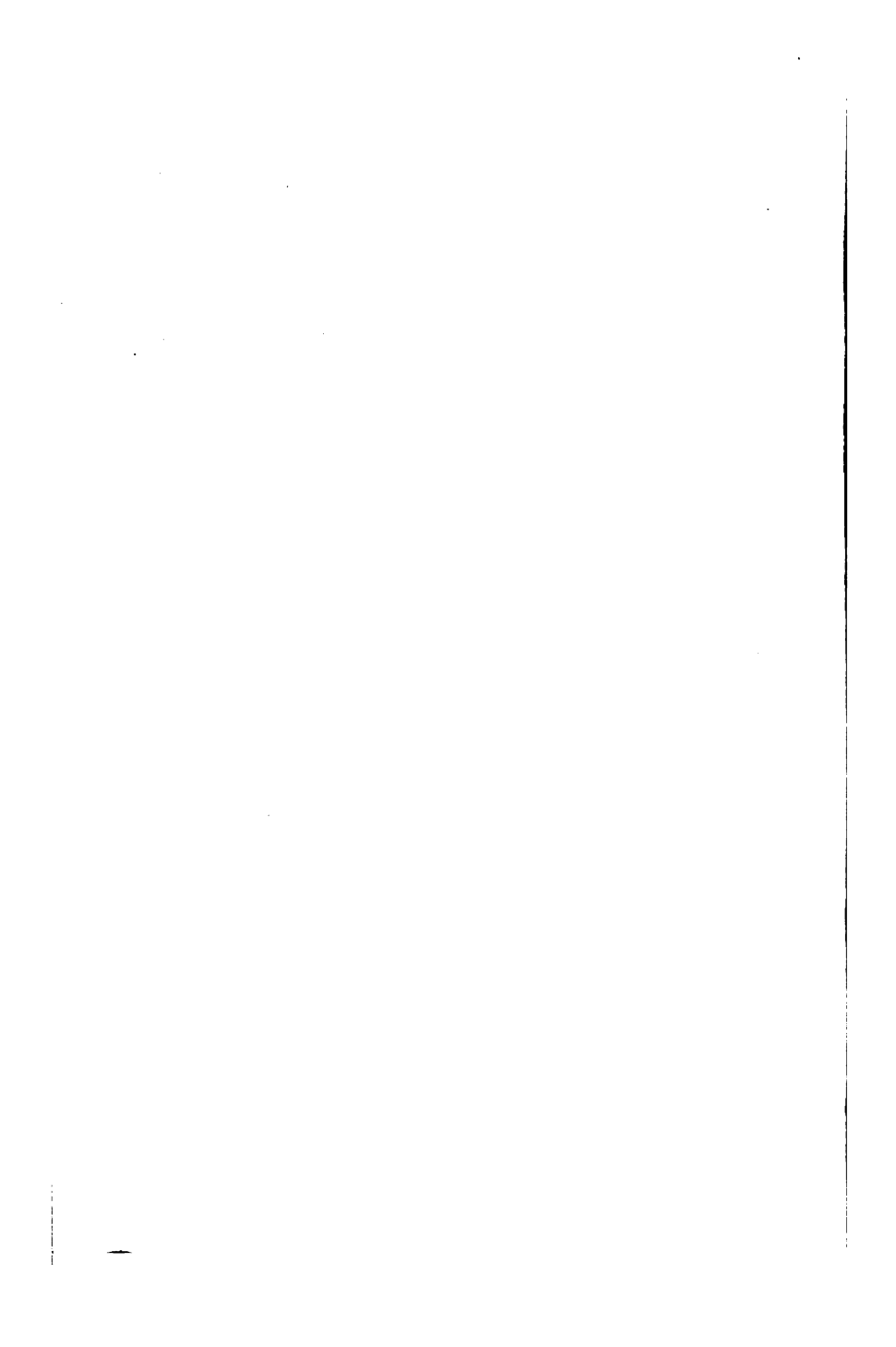
- 798 B** Bust of the artist himself. Signed: *Enoch Seemann ipse pinxit Anno 1716.*
58 b. — (1834) — Cat. 1892: 798 A. — Cpr. — 0,57 h.; 0,45 w. — * III, 20.

Sir Joshua Reynolds. Born at Plymouth 1723; died in London 1792. Pupil of Thomas Hudson in London. First President of the Royal Academy in London. One of the principal English masters of the last century.

- 798 C** Portrait of a man in the costume of the "Dunstable Hunt." Life-size. Half-length.
58 b. — Cat. 1892: 798 B. — C. — 1,11 h.; 0,89 w. — Ph.



No. 799. Jan van Eyck.



SIXTH SECTION

Flemish and Dutch Schools

I. Masters of the 15th. and 16th. Centuries

A. The Flemish School

Jan van Eyck. Born at Maaseijck in the last quarter of the 14th. Century, died at Bruges 1440. Pupil of his brother Hubert van Eyck.

A triptych. In the centre piece, the Virgin and Child enthroned in a church; on the wings, outside, The Annunciation; on the inside, the Archangel Michael with the kneeling patron on the left; and St. Catharine on the right.

N. 1. — (1836) — W. — The middle picture 0,27 $\frac{1}{2}$ h.; 0,21 $\frac{1}{2}$ w.; each wing 0,08 w. — Ph. — Illustr. Plate 11. Eng. by Hugo Bürkner. — * N.-F. 15.

Roger van der Weyden. Born at Tournai about 1400, died at Brussels 1464. Pupil of Robert Campin. Follower of van Eyck. Founder of the Brussels School.

Christ on the cross with his faithful followers. The authenticity of the picture, which is certainly a good example of the master's style and studio, is justly disputed. See Unabridged Catalogue.

21 c. — (1841) — W. — 0,32 $\frac{1}{2}$ h.; 0,30 $\frac{1}{2}$ w. — Ph.

799

*very wan -
top. - not
almost
perfectly
immaculate.*

800

After Hans Memlinc. Born at Momlingen near Mainz about 1430; died at Bruges 1494, where he is proved to have been from 1478. Pupil of Roger van der Weyden in Brussels.

- 801** Bust of Anton of Burgundy in a high hat. Better examples in other places. See Unabridged Catalogue.

21 c. — (1842) — W. — 0,45 h.; 0,35½ w. — Ph.

Studio or School of Hans Memlinc.

- 802** St. Christopher carrying the Infant Christ through the river. Not delicate and fine enough for the master's own hand.

21 c. — (1848) — W. — 0,41 h.; 0,24 w. — Ph.

- 803** Adam and Eve under the tree of knowledge. Hitherto erroneously ascribed to the German School. The picture closely resembles Memlinc. Scheibler even considers it not impossible that it is by the master's own hand.

P 1. — (1872) — W. — 1,25 h.; 0,98½ w. — Ph.

Studio of Quinten Massys. Born at Antwerp 1460, died there 1530. Founder of a School.

- 804** Bargaining over a fowl. Also called "The Money-changer's", "Lawyer and his Client", or "Dispute before a judge." Not clear and firm enough for the master's own hand. Perhaps by his son Jan Massys.

21 c. — (1845) — W. — 0,85 h.; 1,15 w.

After Jan Gossaert, called Mabuse. Born at Maubeuge about 1470, died at Antwerp 1541. Developed himself in Italy.

- 805** A mother with her child. Half-length.

P 3. — (1817) — W. — 0,48½ h.; 0,33 w. — Ph.

- 805 A** Ecce homo. The Saviour crowned with thorns upon a stone. Monogram *A. D.* spurious. See Unabridged Catalogue. — Hitherto as "Attributed to A. Dürer."

O 1. — (1864) — W. — 0,56 h.; 0,41½ w.

Hendrik Blae, called Clivetta. Born at Bouvignes 1480, died after 1521. Developed under the influence of Patinir.

- 806** Apes plundering the wares of a pedlar who is sleeping under a tree. Signed with the owl.

Q 2. — (790) — W. — 0,59½ h.; 0,85½ w. — Ph.

Manner of Bles.

Altar-piece in three divisions. In the middle: The adoration of the Kings. Left wing: The adoration of the Child. Right wing: The presentation in the Temple. Hitherto No. 809. **806 A**

P 2. — (1849) — W. — Centre picture 1,08½ h.; 0,71 w. — Side pictures each 0,31½ w. — Ph.

Uncertain Flemish master. About 1491.

Bust of Albert the Courageous. **806 B**

O 3. — (1844) — Cat. 1887 and 1892: No. 1967. — W. — 0,28 h.; 0,19½ w.

Uncertain Flemish master. About 1500.

The wing of an altar-piece with the patron and St. Andrew. **807**

P 2. — (1886) — C. (formerly W.) — 0,75½ h.; 0,24 w. — Ph.

The wing of an altar-piece with St. Elizabeth. **808**

P 2. — (1889) — C. (formerly W.) — 0,78 h.; 0,24½ w. — Ph.

Bernaert van Orley. Born at Brussels in the last ten years of the 15th. Century, died there 1542. Under Raphael's influence in Italy.

Mary and Joseph kneeling before the Child. **810**

21 a. — (1850) — W. — 0,87 h.; 0,85½ w.

Bust of a man in a black cap. Hitherto erroneously considered to be the work of H. Holbein the Younger. See Unabridged Catalogue. **811**

21 b. — (1888) — W. — 0,37½ h.; 0,20 w. — Ph.

Marinus von Roymerswale (also called "van Zeeuw").

Born in Zeeland in Holland. Flourished between 1521 and 1560. Imitator of Q. Massys.

The money-changer and his wife. Half-length. Signed: *Marinus me fecit anno 1541.* **812**

21 a. — (1851) — W. — 0,93½ h.; 1,11½ w. — Ph.

Style of Pieter Pourbus. Born at Gouda about 1510, died at Bruges 1584.

Portrait of a man with a dark brown beard and a black cap. Dated: 1548. — Hitherto erroneously as German, "perhaps Penz"; more likely by W. Key. **813**

21 c. — (1862) — W. — 0,79½ h.; 0,57 w.

- 814** Portrait of a man with a light brown beard and a black cap. Dated: 1552. — Hitherto erroneously as German, "perhaps Penz."

21 b. — (1883) — W. — 0,58 h.; 0,50½ w.

Frans de Vriendt, called Floris. Born at Antwerp 1517 or 1518, died there 1570. Influenced by Michelangelo in Italy.

- 815** The adoration of the shepherds. Monogram: FFF.

L 1. — (792) — W. — 1,26 h.; 1,25 w.

- 816** Bust of the Emperor Vitellius with a wreath on his head. Monogram: FFF.

M 3. — (793) — W. — 0,45 h.; 0,35 w. — Ph.

- 817** Bust of a laughing girl. Monogram: FFF.

M 3. — (794) — W. — 0,45 h.; 0,34½ w.

- 818** Lot and his daughters.

P 11. — (795) — W. — 0,75½ h.; 1,04½ w.

Peter Brueghel the Elder. Born at Breughel about 1525, died at Brussels 1569. Worked in Antwerp and Brussels.

- 819** A brawl among peasants. Celebrated picture, according to some, a copy by the hand of P. Brueghel the Younger.

P 6. — (797) — W. — 0,71 h.; 1,00 w.

- 819A** The preaching of St. John the Baptist. A picture often repeated and copied. Perhaps ours is also only a copy by the hand of P. Brueghel the Younger. See Unabridged Catalogue.

P 1. — (798) — Cat. 1887 and 1892: No. 876. — C. — 1,10½ h.; 1,64½ w.

Imitator of Brueghel the Elder.

- 820** Winter landscape.

20 a. — (852). — W. — Circular; 0,18½ h.; 0,18 w.

Attributed to Marten de Vos. Born at Antwerp 1532, died there 1603. Pupil of Frans Floris.

- 821** Moritz of Orange on horseback. Hitherto erroneously placed among the followers of Cranach, originally as Marten de Vos.

M.-G. — (1858) — W. — 0,94 h.; 0,78 w.

- 822—30** **Hans Bol.** Born at Mecheln 1534, died at Amsterdam 1593. Nine landscapes in water colours in one frame.

(I.) Fisher's tournament on the "Weiher" in the Hague. **822**
Signed: HBOL 1586.

21 c. — Parchment on W. — 0,12 $\frac{1}{2}$ h.; 0,58 w. — Ph.

(II.) Village feast in front of the church and castle. **823**

22 c. — Parchment on W. — 0,14 h.; 0,21 w.

(III.) A town on an arm of the sea. **824**

21 c. — Parchment on W. — 0,14 h.; 0,25 $\frac{1}{2}$ w.

(IV.) Spring in the castle gardens. **825**

21 c. — Parchment on W. — 0,13 h.; 0,20 w.

(V.) Abraham and the three angels in a Dutch landscape. **826**

21 c. — Parchment on W. — 0,14 h.; 0,21 w.

(VI.) Abigail before David. — Signed: HANS BOL 1587. **827**

21 c. — Parchment on W. — 0,14 h.; 0,21 $\frac{1}{2}$ w.

(VII.) Jacob's dream of the ladder reaching to heaven. **828**

21 c. — Parchment on W. — 0,14 h.; 0,21 $\frac{1}{2}$ w.

(VIII.) Meleager giving Atalante the head of the boar. **829**
Signed: HBOL 1580.

21 c. — Parchment on W. — 0,14 h.; 0,21 $\frac{1}{2}$ w.

(IX.) Moses with the daughters of Raguel (Jethro) at the well. **830**

21 c. — Parchment on W. — 0,14 h.; 0,31 $\frac{1}{2}$ w.

Joachim Beukelaar. Flourished between 1559 and 1575
in Antwerp. Pupil of Pieter Aertsen.

The four Evangelists. Monogram: J. B. 1567. Formerly
erroneously among the Italians. Chief picture of Beukelaar. **831**

L 1. — (119) — W. — 1,73 $\frac{1}{2}$ h.; 1,39 w. — Ph.

Martin van Valckenborch. Born at Mecheln 1542.
Younger brother of Lukas von Valckenborch.

The Tower of Babel. Signed: MARTIN VAN VALCKEN- **832**
BORCH FECIT ET INVENTOR . M . V . V . 1595.

Q 3. — (699) — W. — 0,75 $\frac{1}{2}$ h.; 1,05 $\frac{1}{2}$ w. — Ph.

Frans Pourbus the Elder. Born at Bruges 1545, died
at Antwerp 1581. Pupil of Frans Floris.

Portrait of a lady with a little dog in her arms. Three- **833**
quarter-length. Signed: 1568 . F . P.

21 a. — (840) — W. — 0,79 h.; 0,54 $\frac{1}{2}$ w. — Ph.

Style of Franz Pourbus the Elder.

- 834** Portrait of a lady in a white cap. Hitherto erroneously as German. See Unabridged Catalogue.
21 b. — (1894) — W. — 0.69 h.; 0.54½ w. — Ph.

Style of Pourbus.

- 835** Portrait of a fair, blue-eyed warrior in armour. Half-length. According to Waagen by Fr. Pourbus the Younger.
J 2. — (841) — C. — 0.95 h.; 0.73½ w.
- 836** Bust of a red-haired, short-bearded man.
P 7. — (842) — 0.44½ h.; 0.34 w.
- 837** Bust of a woman in a white cap.
P 7. — (843) — W. — 0.46½ h.; 0.34½ w.

Uncertain Flemish masters. 16th. Century.

- 838** Bust of a man in a fur cloak and black cap. Hitherto erroneously as H. Holbein, by others ascribed to Frans Floris.
P 8. — (1890) — W. — 0.41 h.; 0.34½ w. — Ph.
- 838 A** Portrait of a learned man in an arm-chair.
O 3. — (1901) — Cat. 1887 and 1892 No. 1906. — C. — 0.74 h.; 0.58 w.
- 838 B** Christ receiving little children. Kestner bequest 1892.
O 2. — Cat. 1892: No. 2189 B. — W. — 1.00 h.; 1.62 w.

B. The Dutch School

Jan Mostert. Born at Haarlem 1470, died 1555 or 1556.

- Minckhoff
Fyans
Jans
reli*
839 Half-length figure of the Magdalene in a black cap. The picture belongs to the group of paintings which Waagen, probably justly, traces back to Jan Mostert.
21 b. — (1868) — W. — 0.34½ h.; 0.24½ w. — Ph.

Uncertain Dutch masters. About 1500.

- 840** Holy Family in a building with Joachim and Anna. Hitherto erroneously as "School of van Eyck."
21 a. — (1887) — W. — 0.65½ h.; 0.48 w. — Ph.
- 841** An altar-piece with side pictures. Centre picture: The taking of Christ. Left wing, inside: Angel with the instruments of the Passion; outside: St. Catherine. Right wing, inside: Angel with the instruments of the Passion;

outside: St. Barbara. Formerly erroneously as "School of van Eyck." More likely belonging to the School of the Dutch painter Ger. David resident in Bruges. The outside of the wings painted later in Germany.

N 3. — (1840) — W. — 1,73 h.; Middle picture 1,11 w.; wings 0,48 w. — Ph.

Bust of a man holding three arrows. The monogram K.L. probably refers to the person who ordered the picture, not to the artist.

O 3. — (1856) — W. — 0,86 h.; 0,80½ w. — Ph.

842

Style of Lukas van Leyden. Born at Leiden 1494, died there 1533. Chief master both as engraver and painter.

The temptation of St. Antony. Hitherto as original; in 1887 and 1892 as copy. Latterly declared by some connoisseurs to be an original of the master, by others ascribed to his master Englebrechtsen.

843

21 b. — (1852) — W. — Circular; 0,24½ h. and w. — Ph.

Jan van Scorel. Born at Schoorl near Alkmaar 1495, died at Utrecht 1562. Influenced by Raphael in Italy.

David cutting off the head of the vanquished Goliath. Hitherto erroneously as "Angelo Bronzino." Undoubted late work of Scorel. See Unabridged Catalogue.

844

O 3. — (65) — W. — 1,08½ h.; 1,55½ w. — Ph.

Style of Pieter Aertsen. Called de lange Pier. Born at Amsterdam (?) 1507, died there 1575.

The Saviour bearing his cross to Golgatha. Formerly as "Frans Floris."

845

Q 2. — (796) — W. — 0,85 h.; 1,59½ w. — Ph.

Uncertain Dutch master. About 1548.

Portrait of a lady in a white cap. Half-length. Dat.: 1548. Manner of Heemskerk or Scorel.

846

N 1. — (1893) — W. — 0,80 h.; 0,60 w. — Ph.

Anton Mor (Moor). Born at Utrecht, died at Antwerp between 1576 and 1578. Pupil of Jan van Scorel.

Bust of a canon of Utrecht. Youthful work of the master, even if not by his master Scorel.

847

N b. — (1174) — W. — 0,84½ h.; 0,99 w. — Ph.

- 847 A** A gentleman in a white silk jerkin and black coat. Half-length. Dated 1557. Hitherto as G. B. Moroni. See Unabridged Catalogue.

47 a. — (1892) — C. on W. — 1,10 h.; 0,78 w. — Ph.

- 848** Portrait of a fair-bearded man in a fur coat and black cap. Half-length. Hitherto as unknown. See Unabridged Catalogue. A mature work of Mor.

21 a. — (1903) — W. — 0,73 h.; 0,54½ w. — Ph.

Uncertain Dutch master. About 1563.

- 849** Double portrait of two girls holding each other by the hand. Dated: 1563. Formerly erroneously ascribed to Ch. Amberger. Far more in the style of Mor.

0 2. — (1900) — W. — 1,20 h.; 0,98 w.

Cornelis Cornelisz van Haarlem. Born at Haarlem 1562, died there 1628. Pupil of Pieter Pietersz in Amsterdam and Gillis in Antwerp.

- 850** A woman between two men at a table. Half-length. Signed: *Ao . 1594 . C . C . H.*

Q 3. — (1177) — W. — 0,70½ h.; 0,86½ w.

- 851** Venus, Bacchus and Ceres. — Monogram: C. H. 1614.

J 4. — (1176) — C. — 1,54½ h.; 1,84 w.

Style of Cornelis van Haarlem.

- 852** Adam and Eve under the tree of knowledge. Hitherto as "unknown" in the German School.

21 a. — (1874) — Cpr. — 0,14 h.; 0,10 w. — Ph.

After Cornelis Cornelisz.

- 853** Bust of the poet and engraver Dirk Volckertszoon Coornhert in a black hat. The original in the Amsterdam Museum.

L 3. — (1187) — W. — 0,46½ h.; 0,37½ w.

Joachim Antonisz Utenwael (Wttewael, Uitenwael). Born at Utrecht 1566, died there 1638.

- 854** Apollo with the Muses, Minerva and Pegasus on Parnassus. Signed: JOACHIM VTEN WÆL 1594.

21 c. — (1178) — Cpr. — 0,15½ h.; 0,20½ w.

II. The masters of the 17th. Century

First half

The Flemish School

A. The masters of the Transition Period

Hieronymus Francken (Franck) I. Born at Herenthals 1540, died at Paris 1610. Pupil of Frans Floris in Antwerp.

The beheading of St. John the Baptist. Monogram: *JH* **855**
F: A° 1600 (1609 ?)

P 3. — (889) — Cpr. — 0,38 $\frac{1}{2}$ h.; 0,33 $\frac{1}{2}$ w.

Frans Francken (Franck) I. Born at Herenthals 1542, died in Antwerp 1616. Pupil of Frans Floris in Antwerp.

Christ on the way to Golgotha. Signed: *Ds. F. Franck. inventor . et . fecit . A° . 1597.* **856**

P 3. — (880) — W. — 0,60 $\frac{1}{2}$ h.; 0,59 w.

Gillis van Coninxloo (Koningsloo). Born at Antwerp 1544, died in Amsterdam 1607. Pupil of Gill. Mostaert.

Landscape with the judgment of Midas. The figures by another hand. Hitherto erroneously as "Lukas Gassel and Hubertus Goltzius." Signed with the monogram of Coninxloo and 1588. **857**

P 9. — (791) — W. — 1,20 h.; 2,04 w. — Ph.

Paul Bril. Born in Antwerp 1554, died in Rome 1626. Under the influence of his brother Matthäus Bril and Ann. Carracci.

Landscape with Roman ruins. — Signed: *P. Bril . 1600.* **858**

21 b. — (864) — Cpr. — 0,21 $\frac{1}{2}$ h.; 0,29 $\frac{1}{2}$ w. — Ph.

Italian valley.

859

21 b. — (868) — Cpr. — 0,22 $\frac{1}{2}$ h.; 0,30 $\frac{1}{2}$ w.

- 860** Mountainous landscape with a wooden bridge over the river.
Signed: P. BRIL. 1608.

P 1. — (860) — W. — $0,83\frac{1}{2}$ h.; $1,06\frac{1}{2}$ w.

- 861** Wooded landscape with Tobias and the angel. — Signed:
PAVOLO BRILLI. 1624.

Q 3. — (862) — C. — $0,76\frac{1}{2}$ h.; $1,01\frac{1}{2}$ w. — Ph.

Style and School of the brothers Matthäus and Paul Bril.

- 862** Wooded landscape with Diana and Actæon.

P 8. — (866) — Cpr. — $0,27$ h.; $0,34$ w.

- 863** Wooded landscape with Meleager and Atalanta.

P 1. — (856) — C. — $1,15\frac{1}{2}$ h.; $1,65$ w.

Pupils and imitators of Paul Bril.

- 864** Wooded landscape with the Repose on the Flight. Hitherto considered by the master's own hand. The signature on the back is however spurious.

P 1. — (858) — Cpr. — $0,33\frac{1}{2}$ h.; $0,81$ w.

- 865** Castle amid wooded mountains. Hitherto as the master's own work. The signature at the back is however spurious.

P 4. — (859) — Cpr. — $0,30$ h.; $0,38$ w.

- 866** Roman landscape with ruins. Dated: 1626. Hitherto as the master's own work; supposed also to be signed *P. Bril.*

Q 3. — (861) — C. — $0,74$ h.; $0,98$ w.

- 867** Wooded landscape with a river on which is a ferry boat.

P 1. — (865) — C. — $0,80\frac{1}{2}$ h.; $0,76\frac{1}{2}$ w.

Joos (Josse, Jodocus) de Momper. Born at Antwerp 1564, died there 1635. The figures in his landscapes by Jan Brueghel the Elder.

- 868** Mountainous landscape with a waterfall and a bridge.
Signed: I. D. M. (?)

20 a. — (960) — W. — $0,49\frac{1}{2}$ h.; $0,93$ w.

- 869** Mountainous landscape with a watermill and a church.

20 c. — (961) — W. — $0,58$ h.; $0,71\frac{1}{2}$ w.

- 870** Mountainous landscape with broken pine trunks in the stream.

20 c. — (962) — W. — $0,58$ h.; $0,71\frac{1}{2}$ w.

- 871** Landscape with a road with figures, at the foot of a slope.

P 9. — (963) — W. — $0,44\frac{1}{2}$ h.; $0,64$ w.

Mountainous landscape with four horsemen and two beggars. **872**

P 1. — (984) — W. — $0,88\frac{1}{2}$ h.; $0,55\frac{1}{2}$ w.

Landscape. Valley with a rainbow. **873**

Q 3. — (986) — W. — $0,88\frac{1}{2}$ h.; $0,55\frac{1}{2}$ w.

A town in the valley. On the right, in the foreground, a mountain road. **874**

P 6. — (986) — W. — $0,88$ h.; $1,25$ w.

Winter landscape. Hitherto as Jan Brueghel. **875**

19 c. — (819) — W. — $0,46\frac{1}{2}$ h.; $0,66$ w.

Jan Brueghel the Elder. Called "Velvet Brueghel." Born in Brussels 1568, died at Antwerp 1625. Son of Peter Brueghel the Elder, brother of Peter Brueghel the Younger.

Juno in Tartarus. Formerly erroneously as Peter Brueghel the Younger. Signed: BRVEGHEL 159(2, 6 or 8). **877**

20 c. — (792) — Cpr. — $0,25\frac{1}{2}$ h.; $0,85\frac{1}{2}$ w.

The temptation of St. Anthony. Formerly erroneously as Peter Brueghel the Younger. Signed: BRVEGHEL 1604. **878**

20 c. — (800) — Cpr. — $0,25\frac{1}{2}$ h.; $0,85$ w.

Hilly river landscape with fishers and fish. — Signed: BRVEGHEL. 1604. **879**

21 b. — (804) — W. — $0,35\frac{1}{2}$ h.; $0,64\frac{1}{2}$ w. — Ph.

A round tower by the sea shore. Signed: BRVEGHEL. 1604. **880**

21 a. — (805) — Cpr. — $0,08\frac{1}{2}$ h.; $0,12$ w. *Wonderful little landscape.*

Wooded hilly landscape with a man shooting bitterns. Signed: BRVEGHEL. 1605. **881**

20 b. — (806) — W. — $0,42$ h.; $0,71\frac{1}{2}$ w. — Ph.

Country road under high trees, with figures upon it. Signed: BRVEGHEL. 1605. **882**

19 a. — (807) — Cpr. — $0,20$ h.; $0,29$ w.

Landscape on the coast, with the calling of SS. Peter and Andrew. Signed: BRVEGHEL. 1608. **883**

19 c. — (808) — Cpr. — $0,50$ h.; $0,66$ w.

Wooded river landscape with wood-cutters. — Signed: BRVEGHEL. 1608. **884**

P 5. — (809) — W. — $0,47$ h.; $0,55\frac{1}{2}$ w.

River landscape with the skeleton of a horse. — Signed: BRVEGHEL. 1608. **885**

19 c. — (810) — Cpr. — $0,17\frac{1}{2}$ h.; $0,28$ w.

886 Flat country with windmills. Signed: BRVEGHEL 1611.
21 b. — (811) — W. — $0,26\frac{1}{2}$ h.; $0,37\frac{1}{2}$ w.

*Extraneous but
interesting*
887 Village street overlooked by a church tower. — Signed:
BRVEGHEL . 1611.

21 b. — (812) — Cpr. — $0,24$ h.; $0,85\frac{1}{2}$ w.

888 Dutch canal with a village and church. Signed: BRVEGHEL . 1612.

Q 1. — (813) — W. — $0,37$ h.; $0,61\frac{1}{2}$ w.

889 A windmill in a village on the river.

21 b. — (814) — Cpr. — $0,25$ h.; $0,35$ w.

*very
fine
color*
890 Road with figures, on a wooded height.

20 b. — (821) — W. — $0,42$ h.; $0,66$ w. — Ph.

891 Road through a wood with a wood-cutter.

21 a. — (822) — Cpr. — $0,20$ h.; $0,25$ w.

Fine
892 A windmill on a slight eminence.

20 c. — (823) — W. — $0,30\frac{1}{2}$ h.; $0,22$ w. — Ph.

893 Houses washed by the water, trees in the foreground.

20 a. — (825) — Cpr. — $0,13\frac{1}{2}$ h.; $0,19$ w.

894 A chapel under the trees.

20 a. — (826) — Cpr. — $0,13\frac{1}{2}$ h.; $0,19$ w.

895 The ford at the stream with figures.

21 b. — (829) — W. — $0,36$ h.; $0,59\frac{1}{2}$ w. — Ph.

896 A landing-place in a village with a church.

19 b. — (830) — W. — $0,47$ h.; $0,86$ w.

897 The battle of the Israelites and the Amalekites.

Q 1. — (833) — W. — $0,40\frac{1}{2}$ h.; $0,61\frac{1}{2}$ w.

After Jan Brueghel the Elder.

900 The adoration of the Kings. Hitherto erroneously as authentic. The original in the Imperial Gallery at Vienna.

Q 1. — (808) — W. — $0,45$ h.; $0,74\frac{1}{2}$ w.

901 The lake of Gennesaret, Christ preaching. Hitherto as original.

P 4. — (820) — W. — $0,81\frac{1}{2}$ h.; $1,21$ w. — Ph.

902 The element of Water. Attributed to Joh. Victor Platzer. Originals of this picture and the three following, by Brueghel, e. g. in Palazzo Doria in Rome.

P 1. — (2070) — W. — $0,63$ h.; $0,97$ w.

The element of Earth. Attributed to Joh. Victor Platzer. **903**

Originals of this picture, the preceding and the two following, by Brueghel, e. g. in Palazzo Doria in Rome.

P 1. — (2071) — W. — 0,63 h.; 0,97 w.

The element of Fire. Attributed to Joh. Victor Platzer. **904**

Originals of this picture, the two preceding and the following, by Brueghel, e. g. in Palazzo Doria in Rome.

P 1. — (2072) — W. — 0,63 h.; 0,97½ w.

The element of Air, Attributed to Joh. Victor Platzer. **905**

Originals of this picture and the three preceding, by Brueghel, e. g. in Palazzo Doria in Rome.

P 1. — (2073) — W. — 0,63 h.; 0,97½ w.

Jan Brueghel the Younger. Born at Antwerp 1601, died there after 1678. Son, pupil and imitator of Jan Brueghel the Elder.

In front of the village inn. Circular picture. Signed: **BRVEGHEL . 1641.** **906**

20 a. — (815) — W. — 0,18½ h.; 0,18½ w.

Hilly country with woods. Signed: **BRVEGHEL . 1642.** **907**

21 b. — (816) — Cpr. — 0,24½ h.; 0,84 w.

A tower near the sea. Signed: **BREV (VE?) GHIEL . 1642.** **908**

19 c. — (817) — W. — 0,44 h.; 0,76½ w.

A seaport. Hitherto ascribed to Jan Brueghel the Elder. **909**

P 1. — (818) — W. — 0,37 h.; 0,53 w.

Other pupils and imitators of Jan Brueghel the Elder.

Yellow flags in the rushes, in front of houses washed by water. **909 A**

19 a. — (824) — Cat. 1887 and 1892: No. 896. — Cpr. — 0,17½ h.; 0,25 w.

Group of trees in front of a village. Circular picture. **909 B**

21 b. — (828) — W. — 0,23 h.; 0,23 w.

A village with a church on a canal. A later weak imitation. **910**

P 1. — (834) — Cpr. — 0,32 h.; 0,40 w.

Boat with holiday-makers on a canal in a village. Circular. **911**

P 11. — (835) — W. — 0,19 h.; 0,19 w.

A sea-side town, with a crowd of market people on a hilly coast. The added border of the picture by another, later hand than the middle. **912**

P 4. — (831) — W. — 0,78 h.; 1,19 w. — Ph.

913 Juno in Tartarus.

P 1. — (802) — W. — 0,87 h.; 0,48½ w.

914 Ruins of a temple by the sea-side.

P 11. — (827) — Cpr. — 0,16½ h.; 0,21½ w.

915 Holy Family, surrounded by a wreath of flowers. The figures perhaps by Frans Francken II.

Q 2. — (838) — Cpr. — 0,51½ h.; 0,88 w.

Peter Schaubroeck. Son of the Flemish Protestant minister Niklas Schoubruck who from 1586 worked in Frankenthal. Pupil of Gillis van Coninxloo in Frankenthal, where he married in 1598 and died before 1608. Pictures dated between 1597 and 1605.

916 The battle of the Amazons. — Signed: PE. SC... FRANKENTAL. 1603. F. Formerly the signature was falsely read, and the authorship of Schaubroeck not acknowledged.

P 1. — (888) — Cpr. — 0,77 h.; 1,48½ w.

Style of Peter Schaubroeck.**917** Siege of a fortress. Hitherto erroneously as Jan Brueghel.

P 6. — (832) — W. — 0,70½ h.; 1,18 w.

918 Lot and his daughters near Sodom and Gomorrha. Hitherto erroneously as Peter Brueghel the Younger. Perhaps by Schaubroeck himself.

19 a. — (801) — Cpr. — 0,19½ h.; 0,23½ w.

Hendrik van Balen the Elder. Born at Antwerp 1575, died there 1632. Pupil of Ad. van Noort. Teacher of A. van Dyck.

919 The nuptial feast of Bacchus and Ariadne. Signed: H. V. BALEN.

P 1. — (868) — Cpr. — 0,36½ h.; 0,51½ w. — Ph.

920 The nuptial feast of Peleus and Thetis. Signed: H. V. BAEL. 1608.

P 1. — (869) — Cpr. — 0,44½ h.; 0,61½ w.

921 Olympian banquet of the gods, with Hercules and Minerva.

P 1. — (872) — Cpr. — 0,42 h.; 0,61 w. — Ph.

922 Nymphs and children under fruit trees.

P 1. — (870) — Cpr. — 0,48½ h.; 0,65½ w. — Ph.

Four boys as the four elements. 924

20 a. — (874) — Cpr. — 0,21½ h.; 0,17 w.

Diana and her nymphs watched by satyrs. The landscape and still-life by Jan Brueghel the Elder. 925

P 1. — (871) — Cpr. — 0,46 h.; 0,61 w. — Ph.

The goddess of the earth in a luxuriant landscape. Similar composition to our picture No. 903. The landscape from the School of Brueghel. 927

P 7. — (898) — W. — 0,56 h.; 0,98½ w.

Attributed to Hendrik van Balen the Elder.

Holy Family in a wooded landscape, framed in a wreath of flowers and fruit. 928

49 b. — (875) — C. — 1,06 h.; 0,78½ w.

The youthful Jesus, in a cave, gazing at his cross. Hitherto (No. 923) as H. Balen the Elder, more likely by one of his sons. 928 A

20 a. — (867) — Cpr. — 0,21½ h.; 0,17 w.

The goddess Flora enthroned in a luxuriant landscape. Hitherto (No. 926) as H. Balen the Elder. More likely by H. de Clerck. 928 B

P 1. — (837) — W. — 0,51½ h.; 0,66½ w. — Ph.

Roelant Savery. Born at Courtrai 1576, died at Utrecht 1639. Teacher of A. v. Everdingen.

A boar hunt. Signed: R. SAVERY . FEC . 1610. 929

P 3. — (891) — W. — 0,25 h.; 0,34½ w.

A castle in the woods. Signed: R. SAVERY . FE . 1614. 930

P 7. — (892) — W. — 0,53 h.; 1,07 w.

Ruins of a tower, near a sheet of water with wildfowl. Signed: ROELANT . SAVERY . FE . 1618. 931

P 1. — (893) — W. — 0,29½ h.; 0,42 w.

The animals before Noah's ark. Signed: ROELANDT SAVERY . FE . 1620. 932

18 c. — (894) — W. — 0,82 h.; 1,37 w.

Mountain stream between rocks and pine trees. Signed: ROELANDT SAVERY . FE . 1620. 933

19 b. — (895) — W. — 0,45½ h.; 0,82½ w.

- 934** The animal kingdom after the flood. Signed: ROELANT SAVERY. FE. 1625.
20 a. — (896) — W. — 0,53 h.; 0,98 w.
- 935** Wooded landscape with all the animals of Paradise.
P 11. — (898) — C. — 0,95½ h.; 1,84½ w.
- Adam Willarts.** Born at Antwerp 1577, died at Utrecht 1662.
- 936** Dutch ships and a landing place in a rocky inlet. Signed: *A. Willarts. f. 1620.*
20 a. — (961) — W. — 0,62 h.; 1,04 w.
- David Vinck-Boons.** Not Vinckebooms. Born at Mecheln 1578, died at Amsterdam 1629. Pupil of his father.
- 937** Village festival under the trees.
Q 3. — (962) — W. — 0,52 h.; 0,91½ w.
- 938** Distribution of alms through the window of a monastery.
P 5. — (963) — W. — 0,20 h.; 0,45½ w.
- 939** Wooded mountainous landscape with the return home of the young Tobias. Hitherto erroneously as M. Bril. See Unabridged Catalogue.
P 11. — (855) — C. — 1,07½ h.; 1,46 w.
- Adriaan van Stalbeemt.** Born at Antwerp 1580, died there 1662.
- 940** Feast of the gods in the woods. Signed: A.V. STALBEMT.
F. A°. 1622.
Q 2. — (987) — W. — 0,51 h.; 0,80½ w.
- 941** The judgment of Midas.
P 1. — (988) — W. — 0,37 h.; 0,57 w.
- Hans Jordaens (Joerdans).** Either Hans Jordaens I., master of the Antwerp Guild 1581, died at Delft 1613, or Hans Jordaens II., born at Antwerp 1581, died there 1653.
- 942** Men, women and an ape at a meal. Signed: *H. Joerdans.*
P 7. — (844) — W. — 0,16½ h.; 0,27½ w.
- Frans Francken (Franck) II.** Born at Antwerp 1581, died there 1642. Son and pupil of Frans Francken I. In contradistinction to his son Frans Francken III. (1607—1666), later called also Frans Francken the Elder.
- 943** The flight into Egypt. Signed: *F. Francken.*
P 8. — (943) — Cpr. — 0,48½ h.; 0,44½ w.

The unjust judge with allegorical figures of "Power", "Envy", "Slander" &c. Signed: *F. Franck . F. in.* **944**

P 3. — (881) — W. — 0,56 h.; 0,76½ w.

The Queen of heaven, surrounded by a wreath of flowers. **944 A**
The flowers probably by Jan van Kessel.

Q 2. — (884) — Cat. 1887 and 1892: N. 947. — W. — 0,65½ h.; 0,52 w.

The woman taken in adultery, before Christ. Perhaps by **944 B**
Frans Francken III.

Q 3. — (885) — Cat. 1887 and 1892: N. 948. — Cpr. — 0,35½ h.; 0,28½ w.

The creation of Eve. The animals and the landscape by **945**
one of the pupils, of Jan Brueghel the Elder.

P 3. — (882) — W. — 0,53½ h.; 0,81 w.

Attributed to Frans Francken the Younger.

The creation of animals. The animals below on the right **946**
by Jan Breughel the Elder; the rest, all round the picture, by a weaker hand, to make it a companion picture to the preceding, with which it otherwise had no connection. (Ed. Flehsig.)

P 3. — (888) — W. — 0,58½ h.; 0,80½ w.

Attributed to Adriaan Vranx. Apprentice of Jan Snellinck
in Antwerp in 1582.

Southern mountainous landscape with shepherds and flocks. **949**
Judging by the style it is very improbable that the
aforementioned Adriaan Vranx is the painter of this
picture. Signed: A . VRANX (contracted).

F.-G. — (857) — W. — 0,75½ h.; 1,06 w.

Uncertain Flemish masters. 17th. Century.

Christ and St. Peter on the water. Hitherto ascribed uncer- **950**
tainly to Ambrosius Francken.

P 4. — (886) — Cpr. — 0,28 h.; 0,24½ w.

Christ bearing his cross. Somewhat in the style of Francken; **951**
hitherto ascribed, uncertainly, to Ambrosius Francken.

Q 2. — (887) — Cpr. — 0,16½ h.; 0,13½ w.

The temptation of St. Anthony. Copy from an old wood **952**
engraving, for which Hier. Bosch made the drawing.
(Max Friedländer).

P 3. — (890) — W. — 0,27½ h.; 0,37 w.

- 953** Rocky landscape. Attributed to R. Savery.

P 11. — (897) — W. — $0,33\frac{1}{2}$ h.; $0,46\frac{1}{2}$ w.

- 954** Robbers in a forest. Attributed to Vinck-Boons. According to others, to Seb. Vranx (Antwerp 1573—1647).

P 6. — (964) — W. — $0,41\frac{1}{2}$ h.; 0,68 w.

B. The Great Painters of the Antwerp School

Peter Paul Rubens. Born at Siegen (of an Antwerp family) 1577, died at Antwerp 1640. Pupil of Tobias Verhaegt, Ad. van Noort and Otto van Veen in Antwerp. Chief master of the Antwerp School.

Rubens in his work, used to avail himself to a very great extent of the assistance of his pupils, and the line between his own work and that done in his studio is therefore more difficult to draw than in the case of any other master. But we will endeavour below to draw this line, as far as the present state of research in connection with Rubens and his work, will permit, by forming a first group of the works which we consider entirely or principally by the master's own hand; placing in a second group those works which we must attribute to the studio of the master, and in which some assistance by the master's own hand is not impossible; in a third group arranging those works which can only be looked upon as copies by strange hands; and in the fourth group, pictures which we can only suppose to be the work of unknown masters of the school of Rubens.

- 955** St. Jerome. Master's own hand early. Signed: P. P. R.

J 3. — (909) — C. — 2,35 h.; $1,63\frac{1}{2}$ w. — Ph. — Illustr. Plate 12.

- 956** The champion of Virtue crowned by the goddess of Victory. Master's own hand, early.

J 2. — (908) — C. — 2,03 h.; 2,22 w. — * II, 44. — Ph. — Illustr. Plate 12.

- 957** Hercules intoxicated, being led away by a nymph and a satyr. Master's own hand, early.

J 2. — (906) — C. — 2,04 h.; 2,04 w. — Ph. — Illustr. Plate 12.

- 957 A** Satyrs and girls with a basket of fruit. Formerly erroneously as "Jordaens." A similar picture in the Schönborn Gallery, Vienna. Our picture is also chiefly by the master's own hand.

J 4. — (1046) — Cat. 1887 and 1892: No. 955. — W. — $1,05\frac{1}{2}$ h.; 0,74 w. — Ph.



No. 965. Peter Paul Rubens.



No. 955. Peter Paul Rubens.



No. 957. Peter Paul Rubens.



No. 956. Peter Paul Rubens.

Old woman with a chafing-dish. Three-quarter-length. **958**

Master's own hand. About the year 1622, this was sawn out of the Brussels picture No. 413, and there by an insertion by a strange hand, worked up into a representation of "Vulcan's Forge." A copy of the picture in its original form representing Venus, accompanied by nymphs, taking refuge in a grotto, is in the Hague Museum.

J 4. — (911) — W. — 1,16 h.; 0,92 w. — * I, 49. — Ph

The Last Judgment. Sketch for the large picture in the Pinakothek at Munich, about 1618. See Unabridged Catalogue. **958 A**

M 3. — (921) — Cat. 1887 and 1892: No. 981. — W. — 1,21½ h.; 0,96 w. — Ph.

Portrait of a gentleman standing by a table. Three-quarter-length. Recently ascribed by Bode to A. van Dyck about 1619. See Unabridged Catalogue. **960**

J 1. — (928) — W. — 1,08 h.; 0,72½ w. — Ph. — Illustr. Plate 13.

Boar hunt. Large replica in the possession of Mr. Adr. Hope in London. Master's own hand, middle period. **962**

K 3. — (916) — W. — 1,37 h.; 1,68½ w. — Ph.

Diana returning from the chase. Three-quarter-length. Studio work, partly by the master's own hand. **962 A**

J 4. — (905) — Cat. 1887 and 1892: No. 979. — C. 1,36½ h.; 1,82 w. — Ph.

The judgment of Paris. Touched up by the master himself. The large picture of later date in the National Gallery in London. **962 B**

20 b. — (917) — Cat. 1887 and 1892: No. 977. — W. — 0,49 h.; 0,63 w. — * III, 37. — Ph.

Argus surprised by Mercury. Master's own hand. **962 C**

M 2. — (919) — Cat. 1887 and 1892: No. 964. — W. — 0,63 h.; 0,87½ w. — Ph.

Bust of an old bishop. Signature probably forged. **963**

M 3. — (930) — W. — 0,59½ h.; 0,52½ w. — Ph.

Bust of a woman with fair plaited hair. Master's own hand. **964 A**

M 3. — (932) — Cat. 1837 and 1892: No. 970. — W. — 0,64 h.; 0,49½ w. — * III, 13. — Ph.

"Quos ego!" Neptune subduing the waves. From the triumphal arch erected in 1635 in Antwerp. Touched up by the master. **964 B**

J 1. — (903) — Cat. 1887 and 1892: No. 966. — C. — 3,26 h.; 3,81½ w. — * I 4^e — Ph.

- 965** Bathseba at the fountain, receiving David's letter. Master's own hand, late.

J 1. — (912) — W. — 1,75 h.; 1,86 w. — Ph. — Illustr. Plate 12.

- 967** St. Francis de Paula. Sketch by the master's own hand, with additions on the right and left. See Unabridged Catalogue.

P 10. — (922) — W. — 0,64 $\frac{1}{2}$ h.; 0,73 w. — Ph.

Pictures from the Studio of P. P. Rubens.

- 972** A lion hunt. Very little by the master's own hand.

J 3. — (902) — C. — 2,40 h.; 3,17 w. — Ph.

- 973** Meleager giving to Atalanta the head of the slain boar. The same picture, rather broader, is in the Pinakothek in Munich.

J 1. — (907) — C. — 1,68 $\frac{1}{2}$ h.; 1,21 w. — Ph.

- 974** Satyr pressing out grapes, and a tigress.

J 3. — (914) — C. — 2,23 h.; 1,48 w. — Ph.

- 980** Diana returning from the chase. Full-length. Studio work of the later period. The animals by F. Synders. Another example in the Darmstadt Museum.

J 3. — (904) — C. — 2,20 h.; 2,36 $\frac{1}{2}$ w. — Ph.

- 982** Landscape with wild beasts. On the right in the foreground, a tigress suckling her young. Only studio work.

J 1. — (913) — C. — 2,00 $\frac{1}{2}$ h.; 3,69 $\frac{1}{2}$ w. — * II, 46.

- 983** View of the Escorial in Spain. Only studio work.

L 1. — (915) — C. — 1,14 h.; 1,94 w.

- 984** Bacchus on a cask. Lately erroneously as "Jordaens." Originally correctly as "Rubens"; only studio work however. The original is in St. Petersburg.

J 1. — (1040) — C. — 1,92 $\frac{1}{2}$ h.; 1,61 $\frac{1}{2}$ w.

After P. P. Rubens.

- 986** The daughter of Herodias with the head of St. John the Baptist. Three-quarter-length. Studio replica. The original in Castle Howard.

J 1. — (910) — C. — 1,39 h.; 1,21 w. — Ph.

- 986 A** Portrait of a fair young woman in a black veil. Original in the possession of Baron Gustav Rothschild in Paris.

M 2. — (985) Cat. 1887 und 1892: N. 971. — W. — 0,76 $\frac{1}{2}$ h.; 0,60 w. — Ph.



No. 960. Peter Paul Rubens.



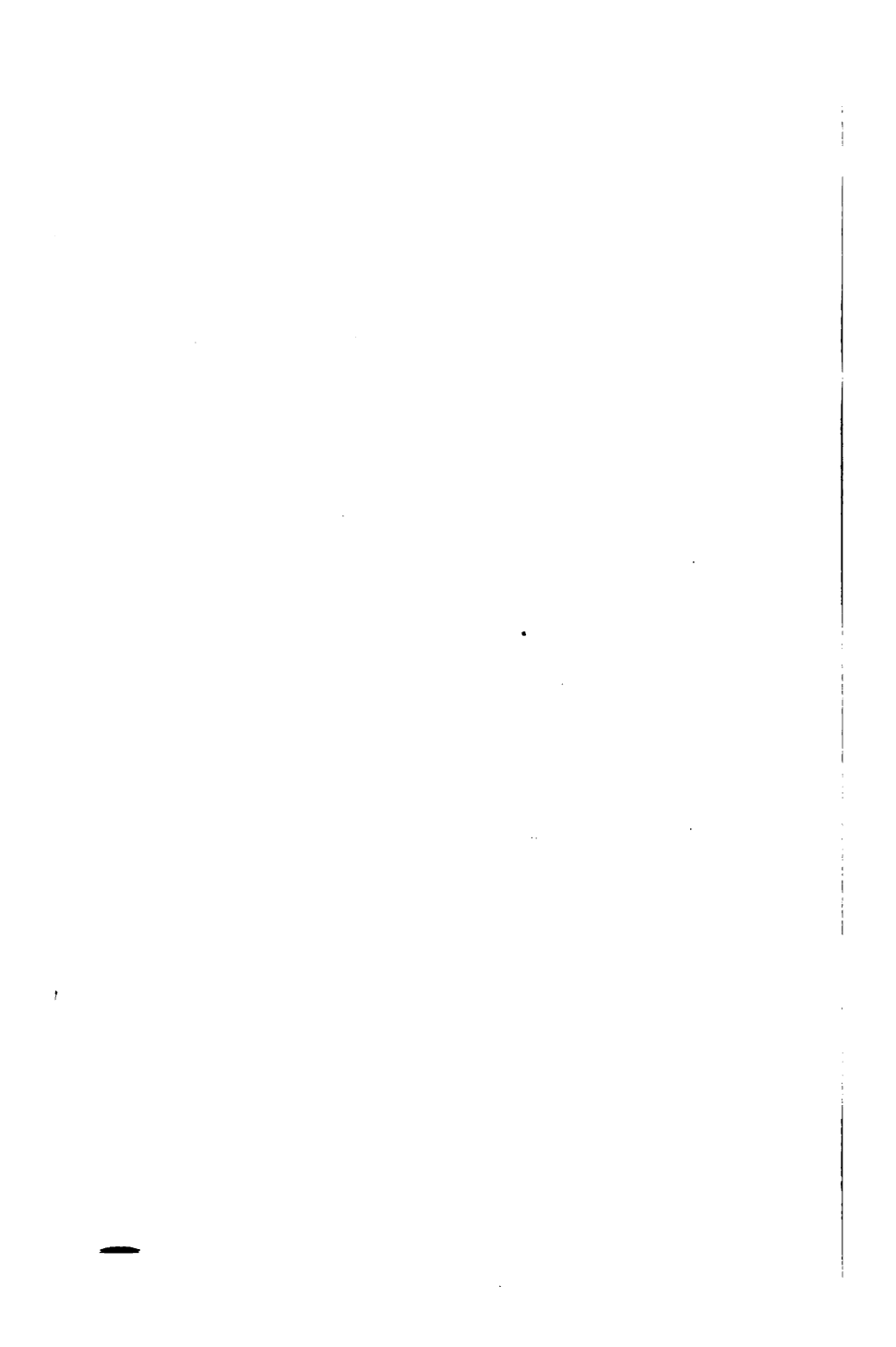
No. 1023 B. Anton van Dyck.



No. 1023 C. Anton van Dyck.



No. 1023 D. Anton van Dyck.



Double portrait of the two sons of Rubens. The original **986 B**
in the Liechtenstein Gallery in Vienna.

J 1. — (924) — Cat. 1887 and 1892: N. 975. — W. — 1,56 h.; 0,91 w. — * I. 50. — Ph.

The Garden of Love. Original in the possession of Baron **986 C**
Edmund Rothschild in Paris. An altered original in the
Madrid Museum.

M 2. — (918) — Cat. 1887 and 1892: N. 976. — W. — 0,93 h.; 1,22 w. — Ph.

Hercules intoxicated. The original is our picture No. 957. **987**
The copy was falsely ascribed to J. Jordaens.

J 1. — (1048) — W. — 2,20 h.; 2,00 w.

Bust of Duke Albrecht. Original in the Museum at Madrid **988**
50 b. — (946) — W. — 0,67 h.; 0,52½ w.

Bust of the Infanta Isabella. Original in the Museum at **989**
Madrid.

50 b. — (947) — W. — 0,65½ h.; 0,52½ w.

The Triumph of Truth. After the design in the Museum **990**
at Madrid. The original composition was designed by
Rubens for the Carmelite Monastery at Loeches in Spain.

P 10. — (938) — C. — 0,58 h.; 0,80 w.

Venus in her car drawn by swans, visiting Adonis. The **991**
original in the Hermitage at St. Petersburg, with the
landscape by Jan Brueghel the Elder in the Hague.

M 2. — (942) — W. — 0,60½ h.; 0,83 w. — Ph.

The rape of Proserpine. The original was burnt in Blenheim. **992**

P 10. — (943) — W. — 0,50 h.; 0,64½ w.

The daughters of Cecrops opening the basket in which lies **993**
the little Erichthonius. The original in Belvoir Castle in
England.

Q 3. — (957) — W. — 0,41 h.; 0,58½ w.

The adoration of the shepherds. The original only known **994**
to us through engravings.

Q 3. — (944) — W. — 0,41 h.; 0,56½ w.

Madonna, with angels bringing fruit. The original is only **995**
known through engravings.

P 10. — (941) — Cpr. — 0,65½ h.; 0,49½ w.

The adoration of the kings. The original is in the Museum **996**
at Antwerp.

P 10. — (940) — W. — 0,85 h.; 0,63 w.

- 1017** Silenus intoxicated. Three-quarter-length. Monogram: A. V. D.
J 4. — (1065) — C. — 1,07 h.; 0,91½ w. — Ph.
- 1018** The apostle Bartholomew. Half-length. Only lately (with the three following) recognised as early work of van Dyck. See Unabridged Catalogue.
20 a. — (950) — W. — 0,62½ h.; 0,46½ w. — Ph.
- 1019** The apostle Matthew. Half-length. Hitherto as "Paul."
See remark to No. 1018.
M 2. — (951) — W. — 0,63 h.; 0,46½ w. — Ph.
- 1020** The apostle Simon. Half-length. See remark to No. 1018.
M 2. — (949) — W. — 0,63 h.; 0,47½ w. — Ph.
- 1021** The apostle Peter. Half-length. See remark to No. 1018.
M 2. — (952) — W. — 0,63 h.; 0,46½ w. — Ph.
- 1021 B** The apostle Paul. Half-length.
M 2. — (953) — Cat. 1887 and 1892: No. 1008. — W. — 0,63 h.; 0,46½ w.
- 1022** Bust of an old gentleman. Dated: 1618. Latterly, erroneously as "Rubens", originally correctly as "van Dyck." Early work of the master. See Unabridged Catalogue.
M 2. — (933) — W. — 0,66 h.; 0,52 w. — Ph.
- 1023** Bust of an old lady. Dated: 1618. See remark to the preceding.
M 2. — (934) — W. — 0,65½ h.; 0,50½ w. — Ph.
- Colinck
Lesch.*
1023 A Bust of a brown-haired young man. Hitherto ascribed to Rubens, but really an early picture of van Dyck. See Unabridged Catalogue.
J 2. — (936) — W. — 0,64½ h.; 0,49½ w. — Ph.
- 1023 B** Portrait of a lady and her child. Half-length. Recently described as a work of Rubens, but in reality an early picture of van Dyck. See Unabridged Catalogue.
J 4. — (937) — W. — 1,05 h.; 0,76 w. — Ph. — Illustr. Plate 13.
- Colinck*
1023 C Portrait of a gentleman, drawing on his gloves. Half-length. Recently described as a work of Rubens, really an early picture of van Dyck. See Unabridged Catalogue.
J 1. — (926) — W. — 1,07 h.; 0,74 w. — Ph. — Illustr. Plate 13.
- 1023 D** Portrait of a woman in a dress laced with gold. Latterly; even in the last edition of this catalogue (No. 961), attributed to Rubens, but like the preceding, has now again been assigned to Van Dyck. See Unabridged Catalogue.
J 1. — (925) — W. — 1,08 h.; 0,73½ w. — Ph. — Illustr. Plate 13.



No. 1027. Anton van Dyck.



No. 1028. Anton van Dyck.



No. 1033. Anton van Dyck.



No. 1024. Anton van Dyck.

14 8

St. Jerome. Principal picture of the early period of the master. 1024

J 3. — (1067) — C. — 1,95 h.; 2,15½ w. — * II, 49. — Ph. — Illustr. Plate 14.

The youthful Jesus treading on the serpent. 1025

20 c. — (1069) — C. on W. — 0,72½ h.; 0,49½ w. — Ph.

Portrait of a commander in armour, with a red scarf. 1026
Three-quarter-length.

J 4. — (1077) — C. — 0,90 h.; 0,70 w. — * III, 16. — Ph.

Portrait of a gentleman dressed in black, near a pillar. 1027
Three-quarter-length.

J 1. — (1078) — C. — 1,27½ h.; 0,92 w. — Ph. — Illustr. Plate 14.

Portrait of a lady dressed in black, before a red curtain. 1028
Three-quarter-length.

J 1. — (1074) — C. — 1,26 h.; 0,92 w. — Ph. — Illustr. Plate 14.

Portrait of a gentleman dressed in black. Only one hand visible. 1029
Three-quarter-length.

J 4. — (1080) — C. on W. — 0,85 h.; 0,65 w. — Ph.

Bust of a gentleman with a long fair moustache and short beard. 1030

M 3. — (1081) — C. — 0,60 h.; 0,53 w. — Ph.

Bust of a fair gentleman with a small moustache and beard. 1031 *fine*

M 3. — (1083) — C. — 0,90 h.; 0,48 w. — Ph. *newberry*

Bust of Thomas Parr at 150 years of age. 1032 *kg.*

20 b. — (1078) — C. on W. — 0,84½ h.; 0,52 w. — Ph.

The three eldest children of Charles I of England. 1033

J 1. — (1072) — C. — 1,31 h.; 1,51 w. — Ph. — Illustr. Plate 14. *rich gold yellow.*

Henrietta of France, Queen of England. Three-quarter-length. No doubt from the master's studio. 1034 *rich background red*

J 1. — (1071) — C. — 1,23½ h.; 0,97 w. — Ph.

Portrait of a man seated, in a fur coat. Three-quarter-length. Erroneously stated to be the portrait of the painter M. Ryckaert. More likely a Prince Rhodocanakis-Giustiniani of Chios whom Van Dyck painted in 1622 for the Palazzo Giustiniani in Genua. But is this the original? Whether by the master's own hand, is not without doubt. *agud.*

J 4. — (1075) — C. — 1,17 h.; 0,97 w. — * III, 15. — Ph.

Adriaen Brouwer. Born in Flanders 1605 or 1606, died in Antwerp 1638. Pupil of Frans Hals in Haarlem.

- I 057** Unpleasant duties of a father. Three-quarter-length. Picture of the early period of the master.

19 a. — (1804) — W. — 0,20 h.; 0,18 w. — Ph.

- I 058** Peasants quarrelling over dice.

19 c. — (1800) — W. — 0,22½ h.; 0,17 w. — Ph.

- I 059** Peasants brawling over cards.

19 b. — (1805) — W. — 0,26½ h.; 0,34½ w. — Ph.

- I 061** Bust of a man putting his finger in his mouth. Caricature.

1 a. — (1808) — W. — Oval; — 0,11½ h.; 0,08½ w. — Ph.

first make.
After Adriaen Brouwer.

- I 062** Four men at a table in an inn. Hitherto incorrectly as "original."

P 7. — (1801) — W. — 0,25 h.; 0,34 w.

- I 063** Peasants drinking and smoking in a room. Hitherto as "unknown." A drawing by Brouwer is however in the Albertina at Vienna.

Q 3. — (1780) — C. — 0,50 h.; 0,75 w. —

David Teniers the Younger. Born at Antwerp 1610, died at Brussels 1690. Pupil of his father David Teniers the Elder, from whose pictures his early works cannot always be distinguished with certainty.

- I 064** Moonlight landscape with shepherds round a fire. Hitherto ascribed to the elder Teniers. Early work. Signed: D. TENIERS . F.

19 b. — (989) — W. — 0,38 h.; 0,55 w.

- I 065** River landscape with shepherds and flocks resting. Hitherto ascribed to the elder Teniers. Early work. Signed: D. TENIERS . F.

19 b. — (991) — W. — 0,38 h.; 0,55 w.

- I 066** Peasants smoking in the village inn. Early work. Signed: D. TENIERS FEC.

20 c. — (1000) — C. — 0,36½ h.; 0,50½ w. — Ph.

- I 067** A bleaching-ground. Hitherto erroneously ascribed to the elder Teniers. Signed: D. TENIERS . F.

18 a. — (994) — W. — 0,48½ h.; 0,69½ w. — Ph.



No. 1097. Gonzales Coques.



No. 1093. David Ryckaert d. J.



No. 1071. David Tenniers d. J.



No. 1077. David Teniers d. J.

- Inn by the river-side before the town. Hitherto erroneously ascribed to the elder Teniers. Signed: D. TENIERS . F. 1068**
 18 a. — (995) — W. — 0,49 h.; 0,71 w. — Ph.
- Fishers on a sandy coast. The landscape was latterly erroneously ascribed to B. Peeters. Signed: D . T . F. 1069**
 20 c. — (1069) — C. — 0,83 h.; 1,19 w. — Ph.
- Village feast at the Half-moon inn. — Signed: DAVID TENIERS . 1641. 1070**
 18 c. — (997) — C. — 0,92½ h.; 1,32½ w. — Ph.
- Company of smokers. Signed: D . TENIERS . FEC. 1071**
 19 a. — (1005) — W. — 0,58½ h.; 0,72½ w. — Ph. — Illustr. Plate 15.
- The Alchemist. Signed: D . TENIERS . FEC. 1072**
 19 a. — (1010) — C. — 0,80 h.; 0,78½ w. — Ph.
- Reckoning up scores at an inn. Signed: D . TENIERS . F. 1073**
 19 c. — (1001) — W. — 0,74 h.; 0,68½ w.
- Peasants throwing dice. Dated: 1646. 1074**
 20 b. — (1014) — W. — 0,56½ h.; 0,76½ w. — Ph.
- Portrait of the master himself, seated on a cask in the inn. Signed: D . TENIERS . F. and 1646. 1075**
 20 c. — (1032) — C. — 0,42½ h.; 0,55 w. — Ph.
- Peasants at table. Signed: D . TENIERS . FEC. 1076**
 19 b. — (1012) — W. — 0,60½ h.; 0,88½ w. — Ph.
- The deliverance of St. Peter from prison. Signed: D . TENIERS . F. 1077**
 20 b. — (1004) — Cpr. — 0,57 h.; 0,77 w. — Ph. — Illustr. Plate 15.
- A page in a guardroom. Signed: DAVID TENIERS . FEC. 1078**
 18 c. — (1009) — Cpr. — 0,39½ h.; 0,47 w. — Ph.
- The temptation of St. Anthony in a cave in the rocks. Signed: D . TENIERS . F. 1079**
 20 a. — (1011) — Cpr. — 0,69 h.; 0,66 w. — Ph.
- A dentist. Signed: D . TENIERS . F. 1080**
 18 c. — (1016) — W. — 0,35 h.; 0,30½ w. — Ph.
- Great village feast with two couples dancing. Signed: DAVID . TENIERS F. 1081**
 20 b. — (1013) — C. — 1,65 h.; 2,14 w. — Ph.
- The temptation of St. Anthony in an old ruin. Signed: D . TENIERS . F. 1082**
 19 c. — (1015) — W. — 0,27½ h.; 0,37½ w. — Ph.

- 1083** Great village feast with a couple dancing. Was latterly erroneously ascribed to the elder Teniers, but is really a picture of the later period of the Younger. Signed: D. TENIERS.

19 b. — (990) — C. — 1,42 h.; 1,78½ w. — Ph.

- 1084** A learned old man in a vaulted chamber. Signed: D. TENIERS.

19 a. — (1008) — W. — 0,27 h.; 0,19 w.

- 1085** Playing backgammon. Signed: TENIERS. F.

19 b. — (996) — W. — 0,30 h.; 0,37½ w. — Ph.

- 1085 A** Peasants playing cards. — In the first edition erroneously alleged to be spurious. — Signed: D. TENIERS. FEC.

19 b. — (998) — W. — 0,30 h.; 0,38½ w. — Ph.

- 1085 B** Two men playing the lute and the flute. In the two first editions was placed among the studio pictures, perhaps wrongly so.

P 7. — (1018) — Cat. 1887 and 1892: N. 1090. — W. — 0,19½ h.; 0,16 w.

After David Teniers the Younger.

- 1086** In the witches' kitchen. The original formerly in the possession of Comte de Vence in Paris.

P 11. — (999) — W. — 0,33½ h.; 0,24 w.

Pupils and imitators of D. Teniers the Younger.

- 1087** An old man embracing a girl in the cow-stall. Spurious old monogram of D. T. F. and 1649. Perhaps by Abraham Teniers. See No. 1100.

P 5. — (1006) — W. — 0,47½ h.; 0,64 w.

- 1089** A young peasant asleep. The signature is spurious.

P 11. — (1008) — W. — 0,35 h.; 0,25 w.

David Teniers the Younger, Nik. van Veerendael (born at Antwerp 1640, died there 1691) and **Carstian Luckx** or **Luyx** (master in Antwerp after 1644).

- 1091** Before the kitchen. The kitchen by Teniers (signed: D. T.); the flowers by Veerendael signed: *N. v. Verendael f.*; the still-life by Carstian Luckx (not Bicks); signed: *Carstian Luckx.*

M 3. — (1019) — C. — 0,83 h.; 1,20½ w. — Ph.

David Ryckaert the Younger or III. Born at Antwerp 1612, died there 1661. Pupil of his father who bore the same name.

A peasant's room with a red cap hanging on the end of a beam. Signed: D. RYC. F. 1638. 1092

19 c. — (1105) — W. — 0,59½ h.; 0,80½ w.

A peasant's family, as an illustration of the proverb: "As the old birds sang, the young ones pipe." — Signed: D. RYCKAERT 1639. 1093

19 c. — (1102) — W. — 0,59 h.; 0,96 w. — Ph — Illustr. Plate 15.

A peasant's family, as an illustration of the proverb: "As the old birds sang, the young ones pipe." — Signed: D. Ryckaert 1642. 1094

19 a. — (1101) — W. — 0,64½ h.; 1,01 w. — Ph. *Stellenhuis*

Still-life with a cat. — Signed: D. Ryckaert. 1659 (not 1699). 1095

L 8. — (1103) — C. — 0,79½ h.; 0,87½ w.

Still-life with a boy whipping a top. Signed: D. Ryck... 1096

50 c. — (1104) — C. — 0,68 h.; 0,85½ w.

Gonzales Coques. Born at Antwerp 1618, died there 1684. Pupil of David Ryckaert II.

A noble family on the terrace of their house. 1097

19 b. — (1108) — W. — 0,67 h.; 0,90 w. — Ph. — Illustr. Plate 15

Style of Jeroom Janssens.

Born at Antwerp 1624, died there 1695. Pupil of van der Lamens.

Gentlemen and ladies dancing in the open air in front of a castle. 1097 A

51 c. — C. — 0,99 h.; 1,41½ w. — Nossky bequest 1893.

Gillis (Aegidius) Tilborch. Born at Brussels about 1625, died there about 1678. Pupil of Teniers the Younger.

Flemish peasant's wedding. Signed: G. TILBORCH. 1098

18 b. — (1116) — C. — 1,28 h.; 1,96 w. — Ph.

A young man with a bottle. Monogram of T and B. Hitherto erroneously ascribed to the Dutch painter R. Brakenburg. 1099

19 b. — (1788) — W. — 0,25 h.; 0,85 w.

Abraham Teniers. Born at Antwerp 1629, died there 1670. Son and pupil of David Teniers the Elder.

- 1100** In the kitchen. Signed: *A* (under the cork of the bottle) *Teniers.*

18 c. — (1007) — W. — $0,37\frac{1}{2}$ h.; $0,58\frac{1}{2}$ w.

Ferd. van Apshoven II. Born at Antwerp 1630, died there 1694. Follower of David Teniers the Younger.

- 1101** In the painter's studio. Certainly not an original of D. Teniers the Younger, but probably an original of Ferd. van Apshoven II.

P 5. — (1017) — C. — $0,50\frac{1}{2}$ h.; $0,81\frac{1}{2}$ w.

Frans Breydel. Born at Antwerp 1679, died there 1750.

- 1102** Masqueraders among Roman ruins. Signed: *F. Breydel.*

66 c. — (1168) — W. — 0,24 h.; 0,29 w.

- 1103** Masqueraders among Roman ruins. Signed: *F. Breydel.*

66 c. — (1169) — W. — 0,24 h.; 0,29 w.

Jan Joseph Horemans the Elder. Born at Antwerp 1682, died there 1759.

- 1104** A shoemaker in his work-shop. Signed: *J. Horemans.*

18 a. — (1172) — W. — $0,26\frac{1}{2}$ h.; $0,30\frac{1}{2}$ w.

- 1105** A mother sewing near her child. Signed: *J. Horemans.*

18 a. — (1173) — W. — $0,26\frac{1}{2}$ h.; $0,30\frac{1}{4}$ w.

D. The Painters of Equestrian, Battle and Camp Scenes, of Antwerp and Brussels

Peter Snayers. Born at Antwerp 1592, died at Brussels 1667. Pupil of Seb. Vranx.

- 1106** Cavalry skirmish near a windmill. Hitherto erroneously as Esaias van de Velde. See Unabridged Catalogue.

18 a. — (1636) — W. — 0,49 h.; 0,73 w.

- 1107** Cavalry skirmish near the wheel and gallows. Hitherto erroneously as Esaias van de Velde. See Unabridged Catalogue.

18 a. — (1637) — W. — 0,49 h.; $0,72\frac{1}{2}$ w.

- 1108** Plundering a village.

P 6. — (1052) — C. — 0,82 h.; $1,14\frac{1}{2}$ w.

Robbers in a forest. 1109

19 a. — (1049) — C. — $0,53\frac{1}{2}$ h.; $0,67$ w.

Robbers before a village. 1110

19 a. — (1050) — C. — $0,53\frac{1}{2}$ h.; $0,67$ w.

Landscape with horsemen on a road overhung by rocks. 1111

Monogram of P. and S.

18 b. — (1051) — C. — $0,59\frac{1}{2}$ h.; $0,49\frac{1}{2}$ w.

Landscape with a horseman in a lonely ravine. 1112

18 b. — (1053) — C. — $0,58\frac{1}{2}$ h.; $0,49$ w.

Attributed to Mattheus Vroom. Member of the Antwerp Guild in 1620.

The landing of Maria de' Medici in Antwerp. The monogram of M and V and the date 1632, correspond with the name and date of this master. 1113

P 7. — (1129) — W. — $0,64\frac{1}{2}$ h.; $0,92$ w.

Adam Frans van der Meulen (erroneously called Anton Frans). Born at Brussels 1632, died at Paris 1690. Pupil of Peter Snayers.

Excursion of Louis XIV to Vincennes. 1114

18 b. — (1131) — C. — $0,80$ h.; $0,85$ w.

Entry of Louis XIV into Arras. 1115

18 b. — (1132) — C. — $0,63$ h.; $0,97$ w. — Ph.

After A. F. van der Meulen.

Louis XIV at a fight on the canal at Bruges. 1116

P 5. — (1133) — C. — $0,64$ h.; $0,86$ w.

Peter van Bloemen (Blommen), called Standaard. Born at Antwerp 1657, died there 1720. Pupil of Simon van Douw.

Cattle market in the ruins of Rome. Signed: P.V.B. 1710. 1117

48 b. — (1139) — C. — $0,86$ h.; $1,01$ w.

Riding scene in the ruins of Rome. Signed: P.V.B. 1710. 1118

48 b. — (1140) — C. — $0,85\frac{1}{2}$ h.; $1,01\frac{1}{2}$ w.

- 1119** Before the Campagna-Osteria. Signed: P. V. B. 1718.
18 b. — (1141) — C. — 0,59 h.; 0,50 w.
- 1120** Fishers in a rocky gully.
18 b. — (1143) — C. — 0,58 h.; 0,49 $\frac{1}{2}$ w.
- 1121** Train of gipsies.
48 a. — (1142) — C. — 0,72 h.; 0,99 $\frac{1}{2}$ w.
- 1122** In the camp. Perhaps only by a pupil.
18 c. — (1144) — C. — 0,45 h.; 0,55 w.
- L. de Hondt.** Flemish master of the 17th. Century.
- 1123** Cavalry skirmish. Hitherto erroneously ascribed to the Dutch animal painter Abraham Hondius.
19 c. — (1146) — W. — 0,25 h.; 0,34 $\frac{1}{2}$ w.
- Jan Baptist van der Meiren.** Born at Antwerp 1664, died there about 1708.
- 1124** Pleasure encampment in the hills. Signed: *J. B. van der Meiren f. 1698.*
P 6. — (1734) — C. — 0,42 $\frac{1}{2}$ h.; 0,57 $\frac{1}{2}$ w.
- 1125** An oriental fair. Signed: *J. B. van der Meiren 1698.*
P 6. — (1735) — C. — 0,43 $\frac{1}{2}$ h.; 0,58 w.
- 1126** An oriental seaport.
12 b. — (1736) — C. — 0,42 $\frac{1}{2}$ h.; 0,57 $\frac{1}{2}$ w.
- Kaspar (Jasper) Broers.** Born at Antwerp 1682, died there 1716. Pupil of J. B. van der Meiren.
- 1127** Cavalry skirmish in the hills. Signed: *J. Broers Fecit.*
18 a. — (1721) — C. — 0,39 $\frac{1}{2}$ h.; 0,59 $\frac{1}{2}$ w.
- 1128** Cavalry skirmish in the valley. Signed: *J. Broers Fecit.*
18 a. — (1722) — C. — 0,39 $\frac{1}{2}$ h.; 0,59 $\frac{1}{2}$ w.
- Karel van Falens.** Born at Antwerp 1683, died at Paris 1733. Member of the Paris Academy.
- 1129** Hawking party about to start. Signed: *C. van Falens.*
7 b. — (1171) — C. — 0,54 $\frac{1}{2}$ h.; 0,65 $\frac{1}{2}$ w.
- Jan Frans van Bredael.** Born at Antwerp 1686, died there 1750. Pupil of his father Alex. van Bredael.
- 1130** At the smithy.
8 c. — (1829) — C. — 0,40 h.; 0,47 w.

Hunting party about to start.

1131

8 c. — (1590) — C. — 0,40 h.; 0,47 w.

Flemish master. End of the 17th. Century.

Night attack by hostile horsemen.

1132

M.-G. — (1729) — C. — 0,88½ h.; 1,37 w.

E. The Landscape and Marine painters of the Antwerp and Brussels School

Jan Wildens. Born at Antwerp 1586, died there 1653.

Assisted Rubens as Landscape painter.

Winter landscape with a hunter. Signed: IAN WILDENS 1133
FECIT 1624.

K 4. — (979) — C. — 1,94 h.; 2,92 w. — Ph.

Lukas van Uden. Born at Antwerp 1595, died there 1672.

Assisted Rubens as Landscape painter.

Landscape with a heavy rain cloud. Some figures of women 1134
with baskets. Signed: *Lucas . van . Vden . inuē.*

18 a. — (1059) — W. — 0,40½ h.; 0,69½ w.

On the slope of the hill. Great landscape with a bridal 1135
procession. The figures by David Teniers the Younger.
Signed: *L . V . Vden.*

48 b. — (1057) — C. — 1,58 h.; 2,85½ w. — Ph.

Forest stream with shepherds and flocks. Signed: L. V. 1136
V. 1656.

19 b. — (1056) — W. — 0,22½ h.; 0,35 w.

Landscape with a rainbow. In the foreground horsemen, 1137
vehicles and flocks. Signed: L. V. V.

18 a. — (1060) — W. — 0,42 h.; 0,63½ w.

Landscape with the hermits SS. Paul and Anthony. The 1138
figures by David Teniers the Younger.

19 c. — (1058) — W. — 0,51½ h.; 0,73 w.

River landscape with fishermen. 1139

19 b. — (1061) — W. — 0,25½ h.; 0,34½ w. — Ph.

A shady road by the side of a lake, with two horsemen. 1140.

19 c. — (1062) — W. — 0,35 h.; 0,35 w.

- 1141** Flocks in a valley with a river.

20 b. — (1063) — C. — $0,52\frac{1}{2}$ h.; $0,69$ w.

- 1142** Pollard willows at the edge of a wood.

20 b. — (1064) — C. — $0,50\frac{1}{2}$ h.; $0,63\frac{1}{2}$ w.

Alexander Kerrincx. Born at Antwerp 1600, died at Amsterdam after 1652. Master of the transition from the Flemish to the Dutch School.

- 1143** Road through a wood by the river-side. Signed: AK...INCX (interwoven). Early work, as the following.

P 8. — (1607) — W. — $0,57$ h.; $0,99\frac{1}{2}$ w.

- 1144** Country road over rising ground. Early work, as the preceding.

P 8. — (1606) — H. — $0,57\frac{1}{2}$ h.; $0,99\frac{1}{2}$ w.

- 1145** Pond in a wood. Signed: A. KERRINCX. A. 1620.

P 8. — (1605) — W. — $0,28$ h.; $0,35\frac{1}{2}$ w.

- 1146** Landscape with wood and river. Later style of the master. Supposed to be signed: A. K.

Q 2. — (1608) — W. — $0,44\frac{1}{2}$ h.; $0,70\frac{1}{2}$ w.

Gillis Peeters. Born at Antwerp 1612, died there 1653. Worked with his brother Bonaventura Peeters.

- 1147** Peasants huts. Signed: *Peeters*. Hitherto ascribed to Gillis' second brother Jan Peeters.

18 c. — (1100) — W. — $0,36\frac{1}{2}$ h.; $0,56$ w.

Jacques d'Arthois. Born at Brussels 1613, died there 1686. Pupil of Jan Mertens.

- 1148** Large wooded landscape with shepherds resting. — Signed: *Jac. d'Arthois. Ao...*

48 b. — (1095) — C. — $0,85\frac{1}{2}$ h.; $1,17$ w.

- 1149** Wooded landscape with three horsemen.

47 a. — (1096) — C. — $0,57\frac{1}{2}$ h.; $0,82\frac{1}{2}$ w.

- 1150** Wooded landscape with a travelling carriage with three horses.

47 a. — (1097) — C. — $0,53$ h.; $0,82\frac{1}{2}$ w.

- 1150 A** A narrow pass.

48 a. — C. — $0,64$ h.; $0,82\frac{1}{2}$ w. — Nossky bequest 1893.

Bonaventura Peeters. Born at Antwerp 1614, died at Hoboken (near Antwerp) 1652. Brother of Gillis and Jan Peeters.

Sea piece. Embarkation. Signed: B. P. 1643. 1150 B

17 a. — W. — 0,40 h.; 0,58 w.

Ships of war in a bay in the East. Signed: *Bonaventura Peeters . Fecit in Hoboken . 1652.* 1151

50 c. — (1098) — C. — 0,75½ h.; 1,11½ w.

Gillis Neyts (Nijts). Born at Antwerp about 1617, died there 1687. Supposed pupil of L. v. Uden.

Wooded hilly landscape with gentlemen and ladies on horseback. Signed: *Ae. (Aegidius) Neyts . f. 1681.* 1152

48 a. — (1111) — C. — 1,80 h.; 1,99 w.

Mountainous landscape with ruins, figures of ladies and gentlemen. Signed: *J. (Jillis) Neyts . f.* 1153

48 c. — (1112) — C. — 1,18½ h.; 1,91 w.

Peter Gijssels (Geysels, Gijzels). Born at Antwerp 1621, died there 1690 or 1691. Imitator of the landscapes of Jan Brueghel. See Unabridged Catalogue.

A village with a church on the river. Signed: P. GEYSELS. 1154

20 c. — (847) — Cpr. — 0,16½ h.; 0,22½ w. *was the little landscape.*

Rocky valley with village, church and windmill. Signed: *Peeter Gysels.* 1155

20 a. — (854) — Cpr. — 0,20½ h.; 0,28 w.

Rocky valley with village and church. Appears to have been signed as the preceding. 1156

20 a. — (853) — Cpr. — 0,20½ h.; 0,25½ w.

Peasant's cottage by a canal. Signed: P. G. F. 1157

20 c. — (849) — Cpr. — 0,16½ h.; 0,23 w. —

Village street by the river side. Signed: P. G. F. 1158

20 c. — (850) — Cpr. — 0,20 h.; 0,26 w.

Pasturage by the river side. Signed: P. G. *very small.* 1159

20 c. — (831) — Cpr. — 0,16½ h.; 0,23 w.

Peasant's dance in a village. 1160

20 c. — (848) — Cpr. — 0,16½ h.; 0,23 w.

Dead game with a dog at the edge of a wood. Signed: 1161

PEETER GYSELS.

20 c. — (816) — Cpr. — 0,26½ h.; 0,29 w.

- 1162** Dead game with a thistle by the edge of a wood.
20 c. — (845) — C. — $0,46\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w.
Lukas Achtschellincx. Born at Brussels 1626, died there 1699. Pupil of P. van der Borcht.
- 1163** Country road near a wood, and a pond with swans on it before some houses.
19 c. — (900) — C. — $0,35\frac{1}{2}$ h.; $0,46$ w.
- 1164** Canal near a wood, and a house under the trees.
19 c. — (901) — C. — $0,35\frac{1}{2}$ h.; $0,46$ w.
Hendrik van Minderhout. Born at Rotterdam 1632, died at Antwerp 1696. Dutch by birth, worked chiefly in Flanders.
- 1165** An oriental-seaport. Signed: *H. van Minderhout . f . 1673.*
18 a. — (1150) — C. — $0,85\frac{1}{2}$ h.; $1,17$ w.
Cornelis Huysmans. Born at Antwerp 1648, died at Mecheln 1727. Pupil of J. d'Arthois at Brussels.
- 1166** A shepherd's hut by a forest.
18 b. — (1148) — C. — $0,56\frac{1}{2}$ h.; $0,80\frac{1}{2}$ w.
- 1167** Landscape with wood and lake.
20 c. — (1149) — C. — $0,35\frac{1}{2}$ h.; $0,44$ w.
Adr. Frans Boudewijns and Peter Bout. The former born at Brussels 1644, died there after 1700; the latter born at Brussels 1658, died there after 1700. Bout painted the figures in Boudewijn's landscapes.
- 1168** Italian landscape with shepherds.
P 4. — (1151) — W. — $0,35$ h.; $0,36$ w.
- 1169** Ruins in the Campagna with a fortune-teller.
P 7. — (1154) — W. — $0,28$ h.; $0,44$ w.
- 1170** Spring, at which a horse is being watered, near a lake.
P 7. — (1155) — W. — $0,22$ h.; $0,34\frac{1}{2}$ w.
- 1171** Two castles near a stream on which are boats.
P 7. — (1157) — W. — $0,22\frac{1}{2}$ h.; $0,34\frac{1}{2}$ w.
- 1172** Stream in which cattle are standing and children bathing.
18 c. — (1156) — C. — $0,36$ h.; $0,52\frac{1}{2}$ w.
- 1173** Roman triumphal arch on the quay of a sea-port.
Q 2. — (1158) — C. — $0,37$ h.; $0,53\frac{1}{2}$ w.

Cattle market at the foot of a fortified rock. 1174

18 c. — (1180) — C. — 0,41 h.; 0,56 w.

Monument, near a country church. 1175

P 4. — (1159) — W. — 0,25 h.; 0,36 w.

Peter Rijsbrack. Born at Antwerp 1655, supposed to have died in Brussels 1729. Pupil of Fr. Millet in Paris.

Mountainous landscape with a castle. Formerly uncertainly 1176

ascribed to Casp. Poussin. The authorship of Rijsbrack is not absolutely certain. See Unabridged Catalogue.

P 8. — (782) — C. — 0,72 h.; 0,97 w.

Jan Frans van Bloemen (Blommen), called Orizzonte.

Born at Antwerp 1662, died at Rome 1748. Imitator of Gasp. Dughet.

Landscape in Central Italy.

6 b. — (1145) — C. — 0,92 h.; 0,96½ w.

Lucas Smout the Younger. Born at Antwerp 1671, died 1177

there 1713. Pupil of H. v. Minderhout, but imitator of Boudewijns and Bout.

Sea-port town on a bay. Hitherto, as also the following, 1178

ascribed to Bout and Boudewijns. See Unabridged Catalogue.

P 5. — (1152) — W. — 0,34½ h.; 0,48 w.

Beggars at the door of a church. 1179

P 5. — (1153) — W. — 0,84 h.; 0,49 w.

Theobald Michau. Born at Doornik 1676; died at Antwerp 1765. Pupil of Lucas Achtschellinx.

A mountain lake. Fishermen in the foreground. 1179 A

P 4. — W. — 0,12½ h.; 0,18½ w. — Nossky bequest 1893.

A road through a wood. On the right a distant view. 1179 B

P 4. — W. — 0,12½ h.; 0,18½ w. — Nossky bequest 1893.

Uncertain master. First half of the 17th. Century.

A peasant's cart in the ford of a forest stream. 1180

P 8. — (985) — W. — 0,68 h.; 1,06 w.

Uncertain Master. About 1700. Hitherto considered Dutch, but belonging rather to the Italianised Flemish masters.

A waterfall near a bay. 1181

P 6. — (1786) — Cpr. — 0,38 h.; 0,53 w.

A fortified town near a bay. 1182

P 6. — (1787) — Cpr. — 0,38 h.; 0,53 w.

F. The Architectural Painters of Antwerp

Peter Neefs the Elder. Born at Antwerp about 1578, died there between 1656 and 1661. Supposed to be a pupil of Hendrik van Steenwijck the Elder.

- 1183** Interior of a church with three aisles and a low-pitched roof. Signed: P. NEFS. 1605.

20 a. — (1136) — W. — 0,36 h.; 0,57 w. — Ph.

Hendrik van Steenwijck the Younger. Born probably at Frankfort on Maine, but of an Antwerp family, about 1580, died after 1649 in London.

- 1184** Interior of a small Gothic church. Signed: H. V. STEINWYC. . 1609.

20 a. — (1212) — C. — 0,34 $\frac{1}{2}$ h.; 0,53 $\frac{1}{2}$ w. — Ph.

- 1185** Interior of a Gothic church with five aisles. Indistinctly signed: „*Steenwyck fecit An. 1611.*“ If the date is read correctly, the picture cannot be, as some suppose, by H. Steenwyck the Elder.

19 a. — (1214) — Cpr. — 0,38 h.; 0,53 w. — Ph.

- 1186** Interior of a dimly lighted Gothic church. Signed: *H. v. Steenwyck. 1613.*

19 a. — (1213) — W. — 0,33 h.; 0,47 w.

- 1187** King Charles I of England in a hall. The figure probably by a pupil of Van Dyck. The architecture signed: HENRI VAN STEINWICK 1637.

20 c. — (1109) — W. — 0,50 h.; 0,46 $\frac{1}{2}$ w. — Ph.

- 1188** Queen Henrietta, the consort of Charles I of England, in a hall. — Dated: 1637.

20 c. — (1110) — W. — 0,51 h.; 0,41 $\frac{1}{2}$ w. — Ph.

Lodewijk Neefs. Born at Antwerp 1617, date of his death not known. Son and pupil of Peter Neefs the Elder.

- 1189** Interior of Antwerp Cathedral. — The figures by Frans Francken III. Signed: *D. j. F. Franck in. et f.* and FRATER LODEVICVS NEEFFS. AN. 1648.

19 c. — (1137) — C. — 0,89 h.; 1,16 $\frac{1}{2}$ w.

Peter Neefs the Younger. Born at Antwerp 1620, died there after 1675. Pupil of his father.

Interior of a Gothic church with three aisles, and round pillars. Signed (rather suspiciously) Peter Neeffs 1658. Nossky bequest 1893. **1189A**

8 c. — C. — 0,58 h.; 0,83½ w. — Nossky bequest 1893.

Anton Ghering. Born in Germany, died in Antwerp 1668.
Probably pupil of P. Neeffs I.

Interior of a church in the Renaissance style. — Signed: *A. Ghering* 1664. **1190**

19 a. — (1138) — C. — 0,83 h.; 1,17 w.

G. The Antwerp Painters of Animals, Still-life, Fruit and Flowers

Frans Snyders. Born at Antwerp 1579, died there 1657.
Pupil of P. Brueghel the Younger and H. van Balen.

Still-life with a lady holding a parrot on her hand. Signed: *F. Snyders . Fecit.* **1191**

K 3. — (968) — C. — 1,54 h.; 2,37 w. — Ph.

Still-life without figures, with a dog and her puppies. **1192**

K 1. — (969) — C. — 1,71 h.; 2,45½ w. — Ph.

Still-life, with a monkey and a parrot fighting. **1193**

K 1. — (970) — C. — 1,70 h.; 2,38 w.

Still-life with a peasant couple. **1194**

K 3. — (971) — C. — 1,82½ h.; 2,84 w.

Still-life with a dog and her puppies, and a male and female cook. **1195**

J 3. — (973) — C. — 1,97½ h.; 3,25 w. — Ph.

A boar hunt. The figures from the studio of Peter Paul Rubens. **1196**

K 4. — (972) — C. — 1,91½ h.; 3,01 w. — Ph.

After Frans Snyders.

A bear attacked by dogs. **1197**

K 2. — (975) — C. — 1,31 h.; 2,10 w.

Imitator of Snyders.

A vegetable woman. **1198**

K 3. — (977) — C. — 1,49 h.; 2,00½ w.

A man selling vegetables. **1199**

K 3. — (978) — C. — 1,45 h.; 2,02 w.

Pauwel de Vos. Born at Hulst about 1590, died at Antwerp 1678. Brother-in-law and imitator of Snyders.

- 1200** The animal kingdom in Paradise. Hitherto erroneously ascribed to Fr. Snyders.

K 1. — (974) — C. — 1,68 h.; 2,70 $\frac{1}{2}$ w.

Daniel Seghers. Born at Antwerp 1590, died there 1661. Jesuit father. Pupil of Jan Brueghel the Elder.

- 1201** A bunch of flowers surmounted by lilies, in a glass. Signed: *D. Soc^{ts}. Jesu . 1643.*

19 b. — (1084) — Cpr. — 0,85 $\frac{1}{2}$ h.; 0,64 $\frac{1}{2}$ w.

- 1202** A bunch of flowers surmounted by roses, in a glass. Signed: *D. Soc^{ts}. JESV . 1643.*

16 b. — (1035) — Cpr. — 0,45 $\frac{1}{2}$ h.; 0,85 w.

- 1203** Flowers surrounding a stone relief of the adoration of the shepherds. Signed: *Pater Daniel Segers.*

47 a. — (1080) — C. — 1,42 h.; 0,95 w.

- 1204** Flowers surrounding a stone relief of the Virgin with the Child standing near her. Signed: *Pater Daniel Segers.*

47 a. — (1031) — C. — 1,41 $\frac{1}{2}$ h.; 1,12 $\frac{1}{2}$ w.

- 1205** Flowers surrounding a stone relief of the Virgin with the Child on her lap. Signed: *Daniel Seghers Soc^{ts} JESV.*

20 b. — (1032) — Cpr. — 0,85 h.; 0,61 w.

- 1206** Flowers surrounding a stone relief of the Virgin, with the Child standing on a balustrade. Signed: *Daniel Seghers Soc^{ts} JESV.*

20 b. — (1033) — C. — 0,85 $\frac{1}{2}$ h.; 0,64 $\frac{1}{2}$ w.

After Daniel Seghers.

- 1207** Flowers surrounding a stone relief of the Madonna with St. John.

49 b. — (1038) — C. — 1,16 $\frac{1}{2}$ h.; 0,90 $\frac{1}{2}$ w.

Adriaen van Utrecht. Born at Antwerp 1599, died there 1652. Pupil of Harmen de Nijt.

- 1208** Still-life with a dog and cat fighting. Signed: *Adriaen van Vtrecht fecit an^o 1647.*

K 2. — (1091) — C. — 1,84 h.; 2,27 w. — Ph.

Jurjaen Jacobsen. Supposed to have been born in Hamburg about 1610, died in Amsterdam 1663. Certainly in Amsterdam 1650 to 1660. Pupil of F. Snyders in Antwerp.

A wild boar attacked by dogs. Signed: *J. Jacobsen*. 1209
fec. 1660.

J 2. — (1107) — C. — 1,82 h.; 2,34 $\frac{1}{2}$ w. — Ph.

Jan Fyt. Born at Antwerp 1611, died there 1661. Pupil of Frans Snyders.

Still-life with a hare, porcelain dishes and red cloth. 1210
Signed: *Joanes Fyt. F.*

47 a. — (1117) — C. — 0,81 h.; 1,00 w.

A large dog with a boy and a dwarf. Signed: *Joanes Fyt.* 1211
1652.

47 b. — (1122) — C. — 1,38 h.; 2,03 $\frac{1}{2}$ w.

Two dead partridges, a dog sniffing at them. — Signed: 1212
Joanes Fyt.

L 3. — (1119) — W. — 0,40 h.; 0,56 w.

Dead game on two steps in the rock in the open air. 1214
51 a. — (1121) — C. — 0,75 $\frac{1}{2}$ h.; 0,57 $\frac{1}{2}$ w.

A dead kid. It is doubtful if it is the work of Fyt. 1215
51 a. — (1120) — C. — 0,73 h.; 0,60 w.

Attributed to Jan Fyt.

Still-life with a hare and birds on a ring. Signed: (spurious) 1215A
J. Fyt. f. The originator of this excellent picture has not yet been definitely ascertained.

M 3. — (1118) — C. — 0,86 h.; 1,17 w.

Dead game with a boar's head, fruit and a dog. 1216
51 b. — (1124) — C. — 0,84 $\frac{1}{2}$ h.; 1,17 w.

Thomas van Apshoven. Born at Antwerp 1622, died there 1665. Pupil of his father Ferdinand van Apshoven I.

A morning repast. Signed: *T. V. APSHOVEN.* 1217 ✓
14 c. — (1125) — W. — 0,27 $\frac{1}{2}$ h.; 0,40 w.

Joris van Son. Born at Antwerp 1623, died there 1667.

Fruit and vegetables. 1218
L 2. — (1118) — C. — 0,47 $\frac{1}{2}$ h.; 0,64 w.

A morning meal. 1219
L 2. — (1114) — C. — 0,49 h.; 0,64 $\frac{1}{2}$ w.

- 1220** Thistle and corn flowers. Whether by Son is doubtful.
S 1. — (1115) — C. — 1,05 h.; 0,83 w.

Jan van Kessel the Elder. Born at Antwerp 1626, died there 1679. Son of Jeroom van Kessel.

- 1221** A table spread with viands. Signed: *J. v. Kessel. f. anno 1654.*

18 a. — (1123) — C. — 0,85½ h.; 1,17 w.

Cornelius de Heem. Born at Leiden 1631, died at Antwerp 1695. Pupil of his father Jan Davidsz de Heem, resident in Antwerp, but as belonging to the Utrecht School, first mentioned page 142.

- 1222** A lobster, fruit and flowers. Signed: *C. DE. HEEM. F.*
18 c. — (1262) — C. — 0,40 h.; 0,52½ w. — Ph.

- 1223** A cluster of fruit tied with a blue ribbon. Signed: ...
DE HEEM. Owing to the spurious letters J. D. before the name, it has hitherto been erroneously ascribed to Jan Davidsz de Heem.

20 a. — (1257) — C. — 0,64½ h.; 0,53 w.

- 1224** Still-life with a box and a wine glass. Signed: *C. DE. HEEM. F.*

18 b. — (1260) — C. — 0,62½ h.; 0,53½ w.

- 1225** Still-life with oysters and a large wine glass. Signed: *C. DE. HEEM.*

18 b. — (1263) — C. — 0,63½ h.; 0,56 w. — Ph. — Illustr. Plate 16.

- 1226** Still-life with oysters and a wine bottle. Signed: *C. DE. HEEM.*

20 a. — (1261) — C. — 0,63½ h.; 0,54 w.

Ottmar Elliger the Elder. Born at Gothenburg (or Coppenhagen) 1633, died at Berlin 1679. Pupil of David Seghers in Antwerp.

- 1227** Flowers and fruit on a stone ledge. Signed: *Ottmar Elliger. Fecit. Anno. 1674.*

19 b. — (1126) — W. — 0,38½ h.; 0,30 w.

- 1228** Flowers and fruit tied with a blue ribbon. — Signed: *Ottmar Elliger. F. A. 16...*

18 c. — (1127) — W. — 0,53½ h.; 0,44 w.



No. 1225. Cornelis de Heem.



No. 1261. Jan Davidsz de Heem.



No. 1335. Jan Vermeer van Delft.



No. 1336. Jan Vermeer van Delft.

Nicolaas van Veerendael. Born at Antwerp 1640, died there 1691. See No. 1091.

Monkeys regaling themselves. Signed: *Nc . v . Veerendael* 1229
1686.

9 a. — (1161) — W. — 0,29 h.; 0,37½ w. — Ph.

A bunch of flowers. Signed: *N . v . Veerendael*. 1230

14 a. — (1162) — W. — 0,55½ h.; 0,42½ w.

H. The Walloon masters

Bartholet Flémal. Born at Liège 1614, died there 1675.
Pupil of Gér. Douffet.

Æneas' departure from Troy. — Signed: BARTHOLET 1231
FLEMAL.

P 9. — (1094) — W. — 0,49 h.; 0,63½ w.

Wallerant Vaillant. Born at Lille 1623, died at Amsterdam 1677. Pupil of Erasmus Quellinus.

A board with letters &c., secured by red tape. — Signed: 1232
Wallerand Vaillant fecit 1658.

P 8. — (1991) — C. — 0,51½ h.; 0,49½ w.

Gérard Lairesse. Born at Liège 1631, died at Amsterdam 1711. Pupil of Bartholet Flémal.

Mount Parnassus. Signed: *G. Lairesse . f.* 1233

6 b. — (1659) — W. — 0,77½ h.; 1,52½ w. — Ph.

Bacchanal. 1234

6 b. — (1660) — C. — 0,70½ h.; 0,65½ w.

Second Half

The Dutch School

A. The Utrecht School

Abraham Bloemaert. Born at Gorkum 1564, died at Utrecht 1651. Founder of a widely-spread School at Utrecht.

- 1235** Study of an old man with a white beard. Bust. Signed: *A. Bloemaert fec. 1635.*

P 1. — (877) — W. — $0,37\frac{1}{2}$ h.; $0,27\frac{1}{2}$ w.

- 1236** The crucifixion of St. Peter. Supposed to be after Caravaggio.

P 8. — (876) — W. — $0,53$ h.; $0,41\frac{1}{2}$ w.

Cornells van Poelenburgh. Born at Utrecht 1586, died there 1667. Pupil of A. Bloemaert.

- 1238** Landscape with the Holy Family. Signed: C. P.

9 a. — (1201) — Cpr. — $0,33$ h.; $0,41\frac{1}{2}$ w.

- 1239** Landscape, with the repose on the flight into Egypt. — Signed: C. P.

9 c. — (1202) — W. — $0,26$ h.; $0,31\frac{1}{2}$ w.

- 1240** Landscape with eight women bathing. Signed: C. P.

9 c. — (1203) — W. — $0,24$ h.; $0,29$ w.

- 1241** Women washing in vaulted ruins. Signed: C. P.

9 c. — (1204) — W. — $0,34\frac{1}{2}$ h.; $0,29$ w.

- 1242** Mount Parnassus. Signed: C. P.

9 a. — (1205) — W. — $0,61$ h.; $0,55\frac{1}{2}$ w.

- 1243** Landscape with Tobias and the angel. Signed (genuine?): C. P.

9 c. — (1206) — W. — $0,26\frac{1}{2}$ h.; $0,33\frac{1}{2}$ w.

Landscape with six women bathing. Signed (doubtful): **1244**
C. P.

9 c. — (1200) — W. — $0,26\frac{1}{2}$ h.; $0,34$ w.

River landscape with many nymphs. Signed (genuine?): **1245**
C. P.

9 c. — (1207) — C. — $0,40\frac{1}{2}$ h.; $0,52\frac{1}{2}$ w.

Landscape with four half-naked men. Supposed to be **1246**
signed: C. P.

7 a. — (1208) — W. — $0,33\frac{1}{2}$ h.; $0,28$ w.

Landscape with four half-naked women. **1247**

7 a. — (1209) — W. — $0,33\frac{1}{2}$ h.; $0,28$ w.

The adoration of the Kings. Supposed to be signed: P. **1248**

9 b. — (1210) — W. — $0,40\frac{1}{2}$ h.; $0,30$ w.

Pupils of C. Poelenburgh's and Pieter Bout.

Flocks and herds crossing a river. The figures by P. Bout **1250**
(see Nos. 1168—1175), the landscape by a pupil of
Poelenburgh.

9 c. — (1211) — W. — $0,24$ h.; $0,33\frac{1}{2}$ w. — * III, 25.

Gerard van Honthorst. Born at Utrecht 1590, died there
1656. Pupil of Abraham Bloemaert.

The dentist. Signed: G. v. HONTHORST: fe. 1622. **1251**

K 1. — (1215) — C. — $1,47$ h.; $2,19$ w. — Ph.

An old woman at a table upon which a candle is burning. **1252**
Half-length.

10 c. — (1216) — W. — $0,92\frac{1}{2}$ h.; $0,70\frac{1}{2}$ w.

An old woman with a candle in her hand. Bust. **1253**

Q 3. — (1217) — C. — $0,71$ h.; $0,57\frac{1}{2}$ w.

Style of Gerard van Honthorst.

An old woman with a pair of spectacles in her hand. **1254**
More probably by H. Terbrugghen. Bust.

P 4. — (1218) — C. — $0,61$ h.; $0,47$ w.

Joost Cornelisz Droochsloot. Master of the Guild at
Utrecht 1616, died there 1666.

A village street, with many figures. Monogram of J **1255**
C. D. S.

5b. — (1226) — W. — $0,47\frac{1}{2}$ h.; $0,63$ w. — Ph.

Daniel Vertangen. Born at the Hague about 1598, died at Amsterdam between 1681 and 1684; but a pupil of Poelenburgh in Utrecht.

- 1256** The expulsion from Paradise. Signed: *D. Vertangen*.
9 a. — (1270) — Cpr. — 0,80 h.; 0,84½ w.

Balthasar van der Ast. Born at Middelburg; in Utrecht 1619 to 1633, then in Delft where he died in 1650.

- 1257** Shells and fruit. Signed: *B. van der Ast*.
14 c. — (1288) — W. — 0,29 h.; 0,37½ w. — Ph.

Nikolaus Knupfer. Born at Leipzig 1603, died (in Utrecht?) about 1660. In 1630 a pupil of Abraham Bloemaert in Utrecht, in 1637 a member of the Guild there.

- 1258** Portrait of the artist himself, with his wife and three children. Signed: *NKnupfer* (N and K joined).
13 a. — (1275) — W. — 0,51 h.; 0,55 w. — Ph.

Jan Davidsz. de Heem. Born at Utrecht 1606, died at Antwerp in the winter of 1683—1684. Pupil of his father in Utrecht.

- 1259** A morning meal in front of an old wall. Signed: *J. D. De Heem*.

18 c. — (1249) — W. — 0,41½ h.; 0,54½ w. — Ph.

- 1260** Still-life with a lobster. Signed: *J. D. De Heem . R*.
18 b. — (1250) — C. — 0,67 h.; 0,56 w.

- 1261** Still-life with a bird's nest. Signed: *J. D. De Heem fecit*.
17 a. — (1251) — C. — 0,89 h.; 0,72 w. — Ph. — Illustr. Plate 18.

- 1262** A bunch of flowers in a silver vase with fruit lying near it. Signed: *J. D. De Heem f.*
13 c. — (1252) — C. — 0,64 h.; 0,44 w.

- 1263** Fruit and flowers tied with blue ribbon. Signed: *J. D. De Heem f.*

15 c. — (1253) — C. — 0,34½ h.; 0,29 w.

- 1264** A bunch of flowers with a blue iris in a glass bottle. Signed: *J. D. De Heem f.*

14 c. — (1254) — W. — 0,48 h.; 0,37 w.

Memento mori! A skull near a luxuriant bunch of flowers. **1265**

Signed: *J. D. De Heem.*

47 b. — (1255) — C. — $0,87\frac{1}{2}$ h.; $0,85$ w.

A bunch of flowers with dark red peonies in a glass. **1266**

Signed: *J. D. De Heem . R.*

47 b. — (1256) — W. — $0,85\frac{1}{2}$ h.; $0,67\frac{1}{2}$ w.

Fruit near a glass of flowers. Signed: *J. D. De Heem . R.* **1267**

M 1. — (1258) — C. — $1,00\frac{1}{2}$ h.; $0,75\frac{1}{2}$ w.

A glass of wine in a stone niche surrounded by a wreath of flowers. Signed: *JD* (J and D joined) *De Heem f. A 1650.* Not by Jan de Heem the Younger, who was not born till 1650. **1268**

17 c. — (1259) — C. — $1,22$ h.; $0,87$ w.

Style of J. D. de Heem.

Fruit and oysters with orange blossom. **1269**

L 3 — (1287) — W. — $0,35\frac{1}{2}$ h.; $0,56$ w.

Johannes Both. Born about 1610 at Utrecht, died there 1652. Pupil of Abr. Bloemaert. Influenced in Rome by Claude Lorrain. ✓

Italian landscape with a bridge in the back-ground. Signed: **1270** X

JBoth (J and B joined).

14 a. — (1871) — W. — $0,40$ h.; $0,55$ w. — Ph.

Ruins near a bay. Signed: *JBoth* (J and B joined). **1271**

9 a. — (1378) — W. — $0,54$ h.; $0,44$ w.

A mountain road over wooded country. **1272**

15 c. — (1374) — W. — $0,69$ h.; $0,92\frac{1}{2}$ w.

Road under trees in a valley. **1273** X

17 b. — (1372) — C. — $0,86\frac{1}{2}$ h.; $1,17$ w. — Ph.

After Joh. Both.

Bridge beneath a rock crowned by a ruined castle. **1274**

15 a. — (1375) — C. — $0,84\frac{1}{2}$ h.; $1,15\frac{1}{2}$ w.

Dirk Stoop (van der Stoop). Born at Utrecht 1610, died there 1686. Some time in Lisbon and in England.

Rest during the chase. Signed: *D. Stoop.* **1275**

P 10. — (1360) — W. — $0,57$ h.; $0,52$ w.

Camp scene. Hitherto as "unknown." **1276**

9 a. — (1594) — W. — $0,31\frac{1}{2}$ h.; $0,45$ w.

Attributed to Cornelius Stoop. Supposed to have been born in Hamburg. Circumstances of his life not known, his name and the character of our picture however point to Utrecht.

- 1277** A rocky cave with a statue. Doubtful whether it is correctly ascribed to C. Stoop. It is suggestive of Abraham van Cuylenborch.

P 5. — (1361) — W. — 0,29 h.; 0,50½ w.

Herman Saftleven. Born at Rotterdam about 1610, died at Utrecht 1685. Pupil of his father in Rotterdam, but resident in Utrecht.

- 1278** Hilly landscape in the time of vintage. Monogram and 1649.
9 c. — (1343) — W. — 0,22½ h.; 0,17 w.

- 1279** View of a valley with a fortification in the middle distance. Monogram and 1654.

8 a. — (1345) — W. — 0,31½ h.; 0,41½ w.

- 1280** Castle on a steep rock above a valley. Monogram and 1656.
7 b. — (1354) — W. — 0,20 h.; 0,30 w.

- 1281** The fortress of Ehrenbreitstein (Hermanstein) on the Rhine. Monogram. Dated on the back 1656.

7 b. — (1347) — Cpr. — 0,25½ h.; 0,29½ w.

- 1282** Mountainous landscape with a small chapel. Monogram and 1658 (formerly as 1650).

P 7. — (1344) — Cpr. — 0,21½ h.; 0,26½ w.

- 1283** Rocky valley with a village and church. Monogram and 1660.
7 b. — (1348) — W. — 0,44½ h.; 0,57½ w.

- 1284** Valley with a ferry boat on the river. Monogram and 1662.
P 1. — (1350) — W. — 0,36 h.; 0,47 w.

- 1285** Landscape on the Rhine with mountains on the right. Monogram and 1662. According to the inscription on the back "Costerspei."

7 a. — (1355) — Cpr. — 0,15 h.; 0,23 w.

- 1286** Hilly district, strongly fortified. Monogram and 1663 (not 1656).

7 b. — (1346) — W. — 0,24 h.; 0,33 w.

- 1287** Landscape on the Rhine near Engers. Inscription on the back. Monogram and 1660.

7 a. — (1356) — Cpr. — 0,15 h.; 0,24 w.

Landscape near Cologne. Inscription on the back. Monogram and 1663. 1288

7 a. — (1351) — Cpr. — 0,15 h.; 0,28½ w.

View of Utrecht. Monogram and 1664. 1289

18 a. — (1353) — Cpr. — 0,19½ h.; 0,35½ w.

Landscape near Brieg. Inscription on the back. Monogram and 1664. 1290

7 a. — (1349) — W. — 0,17 h.; 0,26½ w.

Signal tower on the shore of a bay. Monogram and 1670. 1291

P 7. — (1342) — W. — 0,20½ h.; 0,28 w.

The fortress of Ehrenbreitstein or Hermanstein. Inscription on the back. Monogram and 1674. 1292

8 a. — (1352) — W. — 0,28½ h.; 0,38 w.

Mountain and river landscape with people bathing. Perhaps only a work of the school. 1293

7 b. — (1358) — Cpr. — 0,25 h.; 0,34 w.

Mountain landscape with a waterfall. Perhaps only a work of the school. 1294

9 c. — (1359) — Cpr. — 0,25 h.; 0,33½ w.

Hendrik Bloemaert. Born at Utrecht about 1601, died there 1672. Son and pupil of Abr. Bloemaert.

A man with a looking glass. Half-length. Signed (partly illegible): H. Bloemaert . fec . 1648. 1295

P 4. — (878) — C. — 0,66½ h.; 0,52½ w.

An old man praying. Half-length. Formerly erroneously ascribed to J. A. Backer. See Unabridged Catalogue. 1295 A

P 11. — (1337) — C. — 0,94 h.; 0,76 w.

Hendrik Verschuring. Born at Gorkum 1627, drowned near Dordrecht 1690. Pupil of Jan Both in Utrecht.

Riders preparing to start from an old inn. Signed: H. Verschuring . f . 1679. 1296

Q 3. — (1531) — W. — 0,63½ h.; 0,74½ w.

Christ on the way to Golgotha. Signed: H. VERSCHVRING. 1297

P 11. — (1532) — C. — 0,80½ h.; 1,22 w.

Hermann (not Hans) van Lin, called Stilheid. Known to have lived in Utrecht between 1659 and 1670.

Cavalry combat beneath the walls of a fortress. Signed: H. v. Lin . fe . 1659. 1298

18 c. — (1165) — W. — 0,45 h.; 0,63½ w.

- 1299** Hunting party. Signed: *H. van Lin . fe.*

9 a. — (1166) — W. — 0,22 h.; 0,27 w.

- 1300** Hunters resting in a court-yard. Signed: *H. v. Lin . fe.*

9 a. — (1167) — W. — 0,22½ h.; 0,27 w.

Melchior d'Hondecoeter. Born at Utrecht 1636, died at Amsterdam 1695. Pupil of his father Gijsbert and his uncle J. B. Weenix in Utrecht.

- χ **1301** A bird of prey in the poultry-yard. Signed: *M. D'Hondekoeter.*

16 b. — (1597) — C. — 1,07 h.; 1,39 w. — Ph.

- 1302** Hen and chickens in a poultry-yard. Signed: *M. D'Hondekoeter.*

K 1. — (1598) — C. — 0,77½ h.; 0,94½ w.

- 1303** Dead birds, and implements of the chase. Signed: *M. D'H. . . .*

L 3. — (1600) — C. — 0,72½ h.; 0,81 w.

- 1304** Still-life with a kingfisher. — Signed: *M. d'hondec.* Ascribed by H. uncertainly to Evert van Aelst. See Unabridged Catalogue.

7 c. — (1284) — C. — 0,56 h.; 0,47 w.

- 1305** Concert of birds. The owl as conductor.

K 2. — (1599) — C. — 1,64 h.; 2,14 w.

Johannes van Haensbergen. Born at Utrecht 1642, died in the Hague 1705. Pupil of Corn. Poelenburgh.

- 1306** The good tidings to the shepherds. Signed: *I. V. H.*

9 b. — (1670) — W. — 0,35½ h.; 0,39 w.

- 1307** The adoration of the shepherds. Signed: *I. V. H.*

9 b. — (1671) — W. — 0,38½ h.; 0,39 w.

- 1308** The adoration of the Kings. Signed: *I. V. H.*

9 b. — (1672) — W. — 0,37 h.; 0,39 w.

- 1309** The Assumption of the Virgin.

9 c. — (1673) — Cpr. — 0,37 h.; 0,29½ w.

- 1310** Rocky landscape with women bathing.

9 a. — (1674) — W. — 0,21½ h.; 0,36½ w.

- 1310A** The huntress. Portrait of a lady. Three-quarter-length. 9 a. — C. — 0,41 h.; 0,35 w. Nossky bequest 1898.

Attributed to Jan Vorstermans. Born at Bommel about 1643, died about 1699. Pupil of Herm. Saftleven in Utrecht.

View from the fort. Supposed to be signed.

1311

16 a. — (1135) — W. — 0,15 h.; 0,21½ w.

Gerard Hoet. Born at Bommel 1648, died in the Hague 1733. Pupil of a pupil of Poelenburgh.

Flora with three little boys. Supposed to be signed: *Hoet fe. 1667.* 1312

9 c. — (1720) — W. — 0,27 h.; 0,32 w.

Mattheus Wytmans. Member of the Utrecht Guild in 1667, died about 1689. Pupil of H. Verschuring.

The lute player. Three-quarter-length. Signed: *M. Wytmans f.* 1313 X

9 a. — (1726) — W. — 0,38½ h.; 0,23 w. — Ph.

A. Marienhof. Said to have lived in Utrecht about 1677. An architect before a princely couple. Signed: *A. Marienhof. 1649.* 1314

P 5. — (1128) — W. — 0,48½ h.; 0,64 w.

B. The Delft School

Michiel Janszoon Mierevelt. Born at Delft 1567, died there 1641. Pupil of A. van Montfoort in Utrecht.

Bust of an elderly gentleman. 1315 X

M 2. — (1182) — W. — 0,71 h.; 0,56 w. — Ph.

Portrait of a gentleman with a letter in his hand. Half-length. 1316 X

L 2. — (1184) — W. — 0,74 h.; 0,63½ w. — Ph.

Portrait of a lady with a close fitting cap. Half-length. 1317 X

L 2. — (1185) — W. — 0,74 h.; 0,62 w. — Ph.

Portrait of an old gentleman, leaning upon a stick. Three-quarter-length. Hitherto as Pieter Mierevelt. See Unabridged Catalogue. 1318 X

L 1. — (1188) — W. — 1,18 h.; 0,88½ w. — Ph.

Pupils and Followers of M. J. Mierevelt.

A lady with gold ornamentation under her cap. Half-length. 1319

L 2. — (1181) — W. — 0,71 h.; 0,55½ w.

Bust of a man, in a painted stone oval. Perhaps by P. Moreelse. 1320 X

L 2. — (1186) — W. — 0,76 h.; 0,60 w. — Ph.

- 1321** Portrait of a lady with a fan. — According to others, by G. Honthorst. — Three-quarter-length.
L 1. — (1189) — W. — 1,17 h.; 0,88½ w. — Ph.
Pieter Mierevelt. Born at Delft 1596, died there 1623. Son and pupil of M. J. Mierevelt.
- 1322** Portrait of a young man with a sword. Three-quarter-length.
L 3. — (1188) — W. — 1,06 h.; 0,77½ w. — Ph.
Leonard Bramer. Born at Delft 1595, died there 1674. Influenced by Elsheimer in Rome.
- 1323** The mocking of Christ. Signed: *L. H. Bramer. 1637.*
13 b. — (1220) — W. — 0,79½ h.; 0,58½ w.
- 1324** The prayer of King Solomon. Signed: *L. Bramer.*
17 b. — (1221) — W. — 0,73½ h.; 1,09½ w.
- 1325** The Queen of Sheba before Solomon. Signed: *L. Bramer.*
17 b. — (1222) — W. — 0,74 h.; 1,09½ w.
Style of Antonie Palamedesz Stevaerts, called **Palamedes.** Born at Delft about 1600, died during a journey to Amsterdam 1673. Under the influence of Mierevelt and Dirk Hals. Worked in Delft.
- 1326** A gentleman leaning on a stick.
15 c. — (1527) — C. — 0,28 h.; 0,18 w. — Ph.
Palamedes Palamedesz Stevaerts. Born in London 1607, died at Delft 1638. Younger brother of the preceding.
- 1327** Skirmish of horsemen. Signed: *P... VAERT. (1634?)*
15 b. — (1526) — W. — 0,46 h.; 0,71½ w.
Egbert van der Poel. Born at Delft 1621, died at Rotterdam 1664.
- 1328** Courtship in a peasant's room. Signed: *E. v. Poel 1648.*
13 b. — (1567) — W. — 0,59½ h.; 0,75½ w.
- 1329** Male and female peasant in a stable near an oven. Hitherto erroneously as Corn. Saffleven. Traces of the signature *E. van der Poel*, still preserved.
13 b. — (1291) — W. — 0,49½ h.; 0,75 w.
Willem (Guilliam) van Aelst. According to his own statement, born at Delft 1626, died at Amsterdam 1683, or later. Pupil of his uncle Evert van Aelst at Delft.

Dead game with a partridge and a bullfinch. — Signed: **1330**

Guil^{mo} van Aelst 1644.

7 c. — (1285) — C. — 0,56 h.; 0,47 w.

An oyster breakfast. Signed: *Guil^{mo} van Aelst 1679.* **1331**

8 b. — (1286) — C. — 0,56 h.; 0,45 w.

Style of Willem van Aelst.

Fruit near a stone tankard. **1332**

8 a. — (1285) — C. — 0,65 h.; 0,54 w.

Maria van Oosterwyck. Born near Delft 1630, died at
Eutdam 1693. Pupil of Jan Davidsz. de Heem.

Fruit and a cup. Signed: *Maria van Oosterwyck.* **1333**

7 a. — (1586) — C. — 0,70¹/₂ h.; 0,56 w.

Flowers and shells. Signed: **MARIA VAN OOSTERWICK.** **1334**

14 a. — (1535) — C. — 0,72 h.; 0,56 w.

Jan Vermeer van Delft. Born at Delft 1632, died there
1675. Pupil of Karel Fabritius.

A girl with her lover, a lute-player, and a woman on a balcony. Three-quarter-length. Chief picture of the **1335** x

master. Signed (interwoven): *J. V. Meer 1656* *bold yellow*

K 2. — (1540) — C. — 1,48 h.; 1,30 w. — Ph. — Illustr. Plate 16.

A girl reading a letter at an open window. Three-quarter-length. — Traces of signature. **1336** x

11 b. — (1541) — C. — 0,83 h.; 0,64¹/₂ w. — Ph. — Illustr. Plate 16.

C. The Hague School

Attributed to Jan van Ravesteyn. Born in the Hague
about 1575, died there 1657.

Portrait of a commander, in armour. — Three-quarter-length. — Dated: *1605.* — Picture of doubtful origin. **1337** x

L 2. — (1198) — C. — 1,19 h.; 0,92¹/₂ w. — Ph.

Probably Mytens, perhaps Isack Mytens. The latter,
member of the Antwerp Guild in 1622.

A portrait group of David Mytens, his wife Judith Hen- **1338** x

nings, and their five children. Three-quarter-length.
Inscription and date *1624.* Purchased as a work of
Daniel Mytens, from whom it probably did not proceed.

See Unabridged Catalogue.

L 3. — (8318) — C. — 1,02 h.; 1,63 w. — Ph.

✓ **Jan van Goyen.** Born at Leiden 1596, died at the Hague 1656. Pupil of Es. van de Velde and others. He himself worked in the Hague and founded a school there.

I 338 A A well near peasants cottages. Monogram: V. G. 1633.
s b. — (1228) — Cat. 1887: No. 1701. — W. — 0,55 h.; 0,80 w. — Ph.

I 338 B Winter on the river. Signed: V. GOYEN. 1643.
15 b. — (1224) — Cat. 1887: No. 1702. — W. — Broad-oval; 0,68 h.; 0,90½ w.
— Ph.

I 338 C Summer on the river. Monogram: V. G. 1643.
15 b. — (1225) — Cat. 1887: No. 1708. — W. — Broad-oval; 0,68 h.; 0,90½ w.
— Ph.

Anthony van Croos. Born 1606 or 1607. Proved to have been in the Hague from 1634—1662. Follower of Goyen.

I 338 D River landscape. Signed: A. V. CROOS.
s c. — W. — 0,27½ h.; 0,35½ w.

Cornelis Lelienbergh. Member of the Hague Guild in 1646. Dates of pictures up to 1672.

I 339 Dead birds. Signed: C. Lelienbergh. f. 1654.
P 5. — (1783) — W. — 0,56 h.; 0,45½ w.

Abraham von Beijeren. Born in the Hague 1620 or 1621, died at Alkmaar after 1674.

I 340 A fish-stall. Monogram: A. V. B. F.
49 a. — (1885) — L. — 1,25 h.; 1,58 w.

Dirk van der Lisse. Member of the old guild in the Hague 1644; of the new guild in 1656; died there 1669.

I 340 A Diana and her nymphs bathing. Hitherto as No. 1249 Poelenburgh.
9 a. — (1099) — W. — 0,60½ h.; 0,91 w.

Pieter Verelst. Worked in the Hague between 1642 and 1688.

I 341 An old man over a coal fire. Monogram: P. V. E.
s c. — (1282) — W. — 0,22 h.; 0,20 w. — Ph.

I 342 An old man reading. Lamp-light. Monogram: P. V. E.
s c. — (1283) — W. — 0,26½ h.; 0,23 w.

I 343 An old woman winding yarn. Half-length. Life-size.
Hitherto as "unknown."
L 2. — (1333) — C. — 0,73 h.; 0,68 w. — Ph.

Jan de Baen. Born at Haarlem 1639, died at the Hague 1702. Pupil of J. A. Backer in Amsterdam.

The artist's own portrait. Three-quarter-length. **1344**

L 3. — (1574) — C. — 1,07 h.; 0,94 w.

Kaspar Netscher. Born at Heidelberg 1639, died in the Hague 1684. Pupil of Ger. Ter Borch.

A sick lady with her physician. Signed: *C. Netscher*. **1345** X

1664.

13 c. — (1647) — Cpr. — 0,27 h.; 0,22 w. — Ph.

The letter writer. Three-quarter-length. Signed: *C. Netscher fecit 1665*. **1346** X

8 c. — (1646) — W. — 0,27 h.; 0,18½ w. — Ph.

A lady singing and a lute player, behind a stone window-seat. Signed: *C. Netscher. Ao*. 1665. **1347** X

17 a. — (1648) — W. — 0,43 h.; 0,34 w. — * III, 10. — Ph.

A lady with a little dog, her maid arranging her hair. Signed: *C. Netscher. Ao*. 1665. **1348** X

17 a. — (1651) — W. — 0,43½ h.; 0,34 w. — Ph.

A lady standing at the harpsichord, near a gentleman sitting and singing. Signed: *C. Netscher. f*. 1666. **1349** X

11 a. — (1645) — W. — 0,59½ h.; 0,46 w. — Ph.

Portrait of Madame de Montespan. Signed: *C. Netscher* 1670. **1350**

17 c. — (1649) — Cpr. — 0,50½ h.; 0,38½ w.

Madame de Montespan playing the harp, with the little Duc de Maine. Signed: *C. Netscher. Fec*. 1671. **1351** X

17 c. — (1650) — Cpr. — 0,48 h.; 0,37 w. — Ph.

Old woman spinning. Signed: *C. Netscher*. **1352** X

13 c. — (1652) — W. — 0,27½ h.; 0,23½ w. — Ph.

Woman sewing. Has been signed. **1353** X

13 c. — (1653) — W. — 0,27½ h.; 0,23½ w. — Ph.

After Kaspar Netscher.

A girl with a parrot. **1354** X

P 4. — (1654) — W. — 0,45½ h.; 0,36½ w. — Ph.

Johannes Tilius. Born in Hilvarenbeek. Member of the Hague Guild in 1683. Living in London in 1694.

Woman sewing. Signed: *J. Tilius. Pin*. 1681. **1355** X

11 b. — (1822) — W. — 0,25½ h.; 0,20½ w. — Ph.

Coenraet Roepel. Born in The Hague 1678, died there 1748. Pupil of Constantin Netscher.

- 1356** A bunch of flowers. Signed: *Coenraet . Roepel . f.*
8 c. — (1823) — C. — 0,89½ h.; 0,67 w.

Hendrik van Limborch. Born in the Hague 1680, died there about 1758. Pupil of Adr. van der Werff.

- 1357** Venus and Cupid.
7 c. — (1825) — W. — 0,58 h.; 0,44 w.

D. The Haarlem School

Frans Hals the Elder. Born at Antwerp, of a Haarlem family, after 1580, died at Haarlem 1666. Pupil of Karel van Mander. Founder of a School in Haarlem.

- 1358** Portrait of a young man in a yellowish grey coat. Half-length.

11 b. — (1020) — W. — 0,24½ h.; 0,19½ w. — Ph. — Illustr. Plate 17.

- 1359** Portrait of a young man in a black coat. Half-length.

11 b. — (1021) — W. — 0,24½ h.; 0,30 w. — Ph. — Illustr. Plate 17.

After Frans Hals the Elder.

- 1360** Bust of a man in a small black hat. The original in private hands in Paris.

P 7. — (1022) — W. — 0,34 h.; 0,25 w. — Ph.

- 1361** Portrait of a lady in a cap trimmed with pearls. Half-length. Probably a copy from a picture of the master.

M 2. — (1025) — C. — 0,76 h.; 0,63 w.

Uncertain pupils of Frans Hals the Elder.

- 1362** Portrait of the painter Vincent Laurens van der Vinne. Half-length. Perhaps by the painter himself.

L 2. — (1023) — W. — 0,63 h.; 0,47½ w.

- 1363** Portrait of an old woman in a close-fitting cap. Half-length. The School of Hals is not clearly to be recognised.

M 2. — (1026) — W. — 0,74½ h.; 0,55 w. — Ph.

Frans Hals the Younger. Married in 1643 in Haarlem, still living there in 1669. Son and pupil of Frans Hals the Elder.

- 1364** Hille Bobbe, and a man smoking. Three-quarter-length. Monogram: F. H. F.

K 2. — (1024) — C. — 0,97½ h.; 1,24 w. — Ph.



No. 1358. Frans Hals der Aeltere.



No. 1359. Frans Hals der Aeltere.



No. 1396. Adriaen van Ostade.



No. 1397. Adriaen van Ostade.

Willem Claasz Heda. Born at Haarlem 1594, died there after 1678. Authentic proofs of his having been there from 1631—1668.

A morning repast (luncheon) with a blackberry pie. Signed: **1365** X
HEDA. 1631.

15 b. — (1198) — W. — 0,54 h.; 0,82 w. — Ph.

Salomon de Bray. Born at Amsterdam about 1597, died in Haarlem 1664. After 1615 in Haarlem.

A young girl in a straw hat. Half-length. Signed: *S.* **1366** X
Bray. 1635.

M 2. — (1194) — W. — 0,75½ h.; 0,60½ w. — Ph.

A young man with a wreath on his head. Half-length. **1367** X
Signed: *S. Bray* 1635.

M 2. — (1195) — W. — 0,75½ h.; 0,59 w. — Ph.

Pieter Claesz. Born at Steinsfurt, proved to have lived in Haarlem after 1617; died there 1661. The father of Claes Berchem.

Still-life with a tall gold cup. Monogram: P. C. Ao. **1368**
1624. See Unabridged Catalogue.

14 a. — (1228) — W. — 0,65 h.; 0,55½ w.

Pieter van Laer. Called Bamboccio. Born about 1590 at Haarlem, died after 1658. In Rome from 1623 to 1639. The father of the genre-pictures of Italian peasant life.

At the wine cask under the city wall. **1369**

8 a. — (1402) — C. on W. — 0,37 h.; 0,48 w.

Peasants playing bocchia (ball). **1370**

9 c. — (1403) — C. — 0,49½ h.; 0,64½ w.

Roman vagabonds in the court yard of a monastery. **1371** X

12 a. — (1404) — C. — 0,74 h.; 0,98 w. — Ph.

The master paying his labourers their wages. **1372**

8 a. — (1406) — C. — 0,40 h.; 0,48 w.

Pieter Mulier the Elder. Haarlem Master. Proved to have lived after 1637; died at Haarlem 1670. Father of Pieter Mulier the Younger, called Cavaliere Tempesta.

- 1373** On the sea shore. Monogram: P. Ml. Formerly erroneously attributed to Pieter Molijn the Elder. See Unabridged Catalogue.

P 11. — (1237) — W. — $0,84\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w.

Jan Wijnants. Born about 1615—1620 in Haarlem. Dated pictures from 1641—1679.

- 1374** Road by a wood. Signed: J. Wynants 1659.

13 b. — (1267) — C. — $0,62\frac{1}{2}$ h.; $0,72$ w.

- 1375** Road by the side of a hill. — Signed: J. Wynants.

15 c. — (1268) — W. — $0,31$ h.; $0,41\frac{1}{2}$ w.

Attributed to Jan Wijnants.

- 1376** Stag-hunt in a forest stream. The signature is not genuine, nor is the picture by him.

P 11. — (1269) — C. — $0,90$ h.; $0,74$ w.

Attributed to Jan Bolongier. Proved to have been in Haarlem 1623—1642.

- 1377** Flowers in a green wineglass in a brown niche. Signed: I. B. 1625. That these initials point to Bolongier, is not confirmed by the pictures proved to be his.

8 c. — (1226) — W. — $0,36$ h.; $0,20$ w.

Unknown Master H. B.

- 1378** The witches' kitchen. — Monogram: H. B.: 1631. According to Bredius; perhaps H. Bogaert.

9 c. — (1376) — W. — $0,22$ h.; $0,36$ w.

Pieter de Grebber. Born at Haarlem between 1590 and 1600, died after 1655. Son and pupil of his father Frans Pietersz de Grebber.

- 1379** The finding of Moses. Monogram: P. D. G. 1634.

K 1. — (1271) — C. — $1,69\frac{1}{2}$ h.; $2,28\frac{1}{2}$ w. — Ph.

- 1380** Bust of a lady in a cap with a feather. — Monogram: P. D. G.

K 3. — (1272) — W. — $0,63$ h.; $0,56$ w.

- 1381** Bust of a young man with a bow. Monogram: P. D. G. 1631.

K 3. — (1273) — W. — $0,71$ h.; $0,55\frac{1}{2}$ w.

- 1382** Bust of a young man in a fur coat. Monogram: P. D. G. (Date probably 1632.)

L 3. — (1274) — W. — $0,62$ h.; $0,44\frac{1}{2}$ w. — Ph.

Cornelis Vroom. Born about 1600 in Haarlem; died there 1661. Son and pupil of the marine painter Hendrik Vroom. As landscape painter, a precursor of Ruisdael.

Road through a wood. A hunter riding away along it. **1382 A** ×
Hitherto "Attributed to Jan Vermeer van Haarlem the Elder." See Unabridged Catalogue. Was signed: VROOM.

16 c. — (1542) — Cat. 1887: N. 1508. — W. — 0,50 h.; 0,40 w. — Ph.

Road through a wood. A hunter coming along it. Companion **1382 B**
picture to the preceding. See note to the preceding.

16 c. — (1543) — Cat. 1887: N. 1509. — W. — 0,48 h.; 0,40½ w.

Salomon van Ruijsdael. Born at Haarlem (Member of the Guild there 1623), died there 1670. Uncle of Jac. van Ruisdael.

Village under the trees. Monogram: S. v. R. 1633. **1383** ×

17 c. — (1592) — W. — Broad oval; 0,60½ h.; 0,80½ w. — Ph.

River with wooded banks. **1384** ×

17 c. — (1593) — W. — Broad oval; 0,60½ h.; 0,80½ w. — Ph.

River by the side of a wood. Cattle in the water. Signed: **1385** ×
S. v. Ruisdael. 1661.

16 a. — (1594) — . — 0,50½ h.; 0,60 w. — Ph.

Jan Miensz Molenaer. Born at Haarlem, died there 1668. Pupil of Frans Hals.

Room in an inn, peasants singing, and a fiddler. Signed: **1386** ×
J. Molenaer.

13 a. — (1732) — W. — 0,49½ h.; 0,37½ w. — Ph.

A fiddler in a room with a peasant family. **1387**

P 8. — (1733) — W. — 0,88 h.; 0,32½ w.

Peasants drinking by the fireside. **1387 A**

9 a. — W. — 0,42 h.; 0,53 w. — Nossky bequest.

Hendrik Gerritsz Pot. Born at Haarlem about 1585; died at Amsterdam 1657. Style formed under the influence of the school of Hals.

Portrait of a gentleman standing in a room. Signed **1388** ×
(spurious): . . . LE DUC. Formerly ascribed to Jan le Ducq, then Jacob A. Duck? — See Unabridged Catalogue.

17 c. — (1602) — W. — 0,43 h.; 0,33½ w. — Ph.

The same gentleman half-length. Weaker replica. **1389**

9 a. — (1601) — W. — 0,17½ h.; 0,14 w.

Pieter Codde. Born at Amsterdam 1599 or 1600, died there 1678. Pupil of Frans Hals in Haarlem.

- 1390** Soldiers tormenting a peasant. — Monogram (painted over): L. D. See Unabridged Catalogue. We agree with those of our colleagues who consider this to be a late work of P. Codde.

15 c. — (1808) — W. — $0,30\frac{1}{2}$ h.; $0,22\frac{1}{2}$ w. — Ph.

- 1391** Soldiers in the guard-room. Signed: *P. Codde . f . 1628*.
18 c. — (2319) — W. — $0,88$ h.; $0,49$ w. — Ph.

Jacob A. Duck. Born at Utrecht about 1610; died after 1660 probably in the Hague. Belongs to the school of Hals in Haarlem.

- 1391A** Musical entertainment. Signed: *J. A. Duck*.

12 a. — Cat. 1892: N. 2189 C — Cpr. — $0,49$ h.; $0,38\frac{1}{2}$ w. — Ph.

Willem de Poorter. Born at Haarlem, where he was still living in 1645. Pupil of Rembrandt's early period at Leiden.

- 1392** Esther before Ahasuerus. Signed: *W. D. P. 1645*.

14 a. — (1683) — W. — $0,40$ h.; $0,32$ w. — Ph.

- 1393** The woman taken in adultery, before Christ. — Signed: *W. D. P.*

14 c. — (1684) — W. — $0,68\frac{1}{2}$ h.; $0,49\frac{1}{2}$ w. — Ph.

W. de Poorter. After Rembrandt.

- 1394** The presentation of Christ in the Temple. The original of 1631 in the Museum at the Hague.

14 c. — (1635) — W. — $0,60$ h.; $0,49\frac{1}{2}$ w. — Ph.

Adriaen van Ostade. Born at Haarlem 1610, died there 1685. Pupil of Frans Hals.

- 1395** Hilarious peasants in an inn. Youthful work of the master. Hitherto erroneously as Isack van Ostade. See Unabridged Catalogue. Indistinctly signed: *A. v. Ostade*.

16 b. — (1891) — W. — $0,39$ h.; $0,56$ w. — Ph.

- 1396** Regular guests in the village inn. Signed: *A. v. Ostade 1660* (not 1639).

16 c. — (1883) — W. — $0,45\frac{1}{2}$ h.; $0,39$ w. — Ph. — Illustr. Plate 17.

- 1397** The artist in his studio. Signed: *A. v. Ostade . 1663*.

16 c. — (1884) — W. — $0,38$ h.; $0,35\frac{1}{2}$ w. — Ph. — Illustr. Plate 17.

- 1398** Two peasants regaling themselves. Three-quarter-length. — Signed: *A. v. Ostade . 1663*.

16 a. — (1885) — W. — $0,2\frac{1}{2}$ h.; $0,26$ w. — Ph.

Two peasants smoking. Three-quarter-length. Signed: **1399** x
A. v. Ostade. 1664.

16 a. — (1386) — W. — 0,80 h.; 0,25½ w. — Ph.

Men and women in a village inn. Signed: *A. v. Ostade*. **1400** x
 1679 (or 1674).

16 c. — (1387) — W. — 0,49½ h.; 0,62½ w. — Ph.

After A. van Ostade.

Dance in front of a village inn. — The signature imitated. **1401**

P 10. — (1389) — C. — 0,40½ h.; 0,35½ w.

Imitator of A. van Ostade.

Card-players, a man smoking, others drinking. The signature imitated. **1402**

P 4. — (1388) — W. — 0,38 h.; 0,49½ w.

Thomas Wijck. Born near Haarlem about 1616, died at Haarlem 1677. Was in Italy.

An alchemist with a bottle in his hand. Signed: *T. Wyck*. **1403**

8 c. — (1296) — C. — 0,39 h.; 0,56 w.

An alchemist with a money-bag in his hand. Signed: **1404**

T. Wyck.

15 b. — (1294) — C. — 0,55 h.; 0,47 w.

Italian street scene. Signed: *T. Wyck*. **1405**

14 a. — (1295) — W. — 0,50 h.; 0,87½ w.

Jan de Bray. Born at Haarlem, buried there 1697. Son of Salomon Bray.

Still-life, with a poem in praise of the herring. — Signed: **1406** x

Joh. Bray. 1656.

8 b. — (1569) — W. — 0,57 h.; 0,48½ w. — Ph.

Phillips Wouwerman. Born at Haarlem 1619, died there 1668. Pupil of Jan Wijnants, influenced also by P. van Laer.

Landscape with a red-covered cart. Monogram: Ph. W. **1408**

9 a. — (1430) — W. — 0,43 h.; 0,51½ w. — * III, 23.

Harnessing a white horse, in front of straw huts on rising ground. Formerly as Pieter van Laer, then as "Style of Wouwerman." See Unabridged Catalogue. It is proved to be a genuine early work of the master. **1408 A**

7 c. — (1405) — W. — 0,52½ h.; 0,39 w.

- 1409** A horseman before a peasant's hut. Monogram: Ph . W.
15 b. — (1431) — W. — $0,23\frac{1}{2}$ h.; $0,30\frac{1}{2}$ w. — Ph.
- 1410** Carter at an inn on a hill. Monogram: Ph . W.
9 a. — (1434) — W. — $0,37$ h.; $0,49$ w.
- 1411** The good tidings to the shepherds. Genuine early picture.
9 b. — (1435) — W. — $0,31\frac{1}{2}$ h.; $0,38$ w.
- 1412** A hawking party, a lady on a white horse. Monogram
spurious, picture genuine, early.
15 a. — (1432) — W. — $0,43$ h.; $0,63$ w.
- 1413** Return from the chase, a rider watering his white horse.
Monogram: Ph . W.
15 a. — (1433) — W. — $0,43$ h.; $0,61$ w.
- 1414** The stag hunt. A man with a horn on the white horse.
Monogram: Ph . W.
8 b. — (1437) — W. — $0,48\frac{1}{2}$ h.; $0,78\frac{1}{2}$ w. — Ph.
- 1415** The white horse in a rocky gorge. Monogram: Phls . W.
14 a. — (1440) — W. — $0,45$ h.; $0,37$ w.
- 1416** The preaching of St. John the Baptist. A soldier on the
white horse. Monogram: Phls . W.
14 b. — (1436) — C. — $0,87\frac{1}{2}$ h.; $0,86\frac{1}{2}$ w.
- 1417** Feeding the poor on the steps of the monastery. Mono-
gram: Phls . W.
8 c. — (1466) — W. — $0,32\frac{1}{2}$ h.; $0,36$ w.
- 1418** The horse fair. A horseman on the white horse going
towards the right. Monogram: Phls . W.
7 b. — (1469) — C. — $0,61\frac{1}{2}$ h.; $0,76\frac{1}{2}$ w.
- 1419** A camp on the river. (Also called "The fair.") Mono-
gram: Phls . W.
15 c. — (1449) — W. — $0,32$ h.; $0,41$ w.
- 1420** Halt at the smithy. The white horse being shod. Mono-
gram: Phls . W.
10 b. — (1456) — C. — $0,55$ h.; $0,60$ w.
- 1421** A hunting party fording a river. Monogram: Phls . W.
7 b. — (1488) — C. — $0,64$ h.; $0,73$ w.
- 1422** The executioner's house. A lady on the white horse.
Monogram: Phls . W.
16 a. — (1439) — C. — $0,56\frac{1}{2}$ h.; $0,68\frac{1}{2}$ w. — Ph.

- Landscape with dunes. The white horse drinking. Mono-gram: Phls. W. **1423**
- 15 b. — (1441) — C. — $0,38\frac{1}{2}$ h.; $0,36$ w.
- In the stable of the inn. Rider mounting the white horse. Monogram: Phls. W. **1424** x
- 15 b. — (1471) — C. — $0,51\frac{1}{2}$ h.; $0,65$ w. — Ph.
- The rider of the white horse, having dismounted, is embracing a girl. Monogram: Phls. W. **1425** x
- 11 c. — (1443) — C. — $0,41$ h.; $0,51$ w. — Ph.
- Halt before a smithy in the hills. A lady on the white horse. Monogram: Phls. W. **1426** x
- 13 b. — (1444) — C. — $0,52\frac{1}{2}$ h.; $0,65\frac{1}{2}$ w. — Ph.
- A horseman on a white horse in the inn yard. Monogram: Phls. W. A. 1649. **1427** x
- 14 c. — (1445) — W. — $0,32\frac{1}{2}$ h.; $0,36\frac{1}{2}$ w. — Ph.
- Cavalry skirmish near a mountain fort. Monogram: Phls. W. **1428** x
- 7 a. — (1446) — C. — $0,69$ h.; $0,82$ w. — Ph.
- Hawking party about to start. Castle on the right. — Monogram: Phls. W. **1429** x
- 16 b. — (1447) — C. — $0,81$ h.; $1,04\frac{1}{2}$ w. — Ph.
- Hawking party about to start. Castle on the left. Monogram: Phls. W. (?) **1430**
- 16 b. — (1448) — C. — $0,80\frac{1}{2}$ h.; $1,02$ w.
- Landscape with lake and hills. Horseman in a red cloak on the white horse. Monogram: Phls. W. **1431**
- 15 a. — (1451) — C. — $0,53$ h.; $0,67$ w.
- Rest on a hawking excursion. Carriage with two grey horses. Monogram: Phls. W. **1432**
- 7 b. — (1453) — W. — $0,47$ h.; $0,64\frac{1}{2}$ w.
- A trumpeter on a white horse before a sutler's tent. Monogram: Phls. W. **1433**
- 13 b. — (1454) — C. — $0,47\frac{1}{2}$ h.; $0,42$ w.
- Fishermen on the dunes above the sea shore. The white horse feeding. Monogram: Phls. W. **1434** x
- 10 b. — (1455) — W. — $0,55$ h.; $0,60$ w. — Ph.
- Hunters resting before a tavern in the rocks. The white horse without a rider. Monogram: Phls. W. **1435**
- 16 c. — (1457) — C. — $0,64\frac{1}{2}$ h.; $0,53$ w.

- 1436** Watering place for horses. A boy behind the rider on the white horse. Monogram: Phls. W.
9 a. — (1458) — W. — $0,46\frac{1}{2}$ h.; $0,61\frac{1}{2}$ w.
- 1437** A fight on the bridge. Monogram: Phls. W.
10 a. — (1459) — C. — $1,06\frac{1}{2}$ h.; $1,35\frac{1}{2}$ w.
- 1438** Riders halting before an inn. On the right a watering place for horses. Monogram: Phls. W.
7 c. — (1450) — W. — $0,40$ h.; $0,47\frac{1}{2}$ w.
- 1439** Return from hunting (with the Bacchus fountain). Monogram: Phls. W.
12 c. — (1461) — W. — $0,45\frac{1}{2}$ h.; $0,64$ w. — Ph. — Illustr. Plate 18.
- 1440** Starting for the chase. A beggar on the left.
12 c. — (1460) — W. — $0,45$ h.; $0,64$ w. — Ph. — Illustr. Plate 18.
- 1441** A sutler's tent with a standard bearer on the white horse. Monogram: Phls. W.
17 b. — (1463) — W. — $0,35$ h.; $0,43\frac{1}{2}$ w.
- 1442** Riding party resting at a well. The white horse on the right. Monogram: Phls. W.
17 b. — (1464) — W. — $0,35\frac{1}{2}$ h.; $0,41$ w.
- 1443** Collision between a horseman and a peasant's cart. Monogram: Phls. W.
13 c. — (1467) — C. — $0,56$ h.; $0,78$ w.
- 1444** The waterfall. In the foreground a wagon with five horses. Monogram: Phls. W.
15 c. — (1472) — Cpr. — $0,30$ h.; $0,38\frac{1}{2}$ w.
- 1445** Boar and bear hunt in a valley. Monogram: Phls. W.
8 b. — (1474) — C. — $0,79$ h.; $1,09$ w. — Ph.
- 1446** A smithy in the rocks, before which a white horse is being shod. Monogram: Phls. W.
16 c. — (1475) — W. — $0,62\frac{1}{2}$ h.; $0,51$ w.
- 1447** Watering place for horses. On the right a castle with a cannon. Monogram: Phls. W.
15 a. — (1476) — W. — $0,46$ h.; $0,60$ w. — Ph.
- 1448** Halt on the march. On the right, horses tied up. Monogram: Phls. W.
7 b. — (1477) — C. — $0,51$ h.; $0,63$ w.



No. 1439. Philips Wouwerman.



No 1440. Philips Wouwerman.



No. 1491. Isack van Osade.



No 1492. Jacob van Ruysdael.

- Stag-hunt, near a river in which children are bathing, on the right. Monogram: Phls. W. 1449 x
- 9 b. — (1478) — C. — $0,71\frac{1}{2}$ h.; 1,39 w. — Ph.
- Camp on a river. In the foreground a kicking horse. Monogram: Phls. W. 1450 x
- 9 b. — (1479) — C. — $0,71\frac{1}{2}$ h.; 1,38 w. — Ph.
- Fight between Turkish and Christian horsemen. Monogram: Phls. W. 1451
- 11 a. — (1480) — C. — $0,82\frac{1}{2}$ h.; $1,04\frac{1}{2}$ w.
- Cavalry fight before a round tower. Monogram: Phls. W. 1452
- 7 a. — (1481) — C. — $0,69\frac{1}{2}$ h.; 0,82 w.
- The gipsy camp. A horseman having his fortune told. Monogram: Phls. W. 1453
- 7 c. — (1482) — W. — $0,39\frac{1}{2}$ h.; $0,47\frac{1}{2}$ w.
- Coast scene. A rider on a white horse speaking to fishermen. Monogram: Phls. W. 1454
- 9 c. — (1483) — W. — 0,31 h.; 0,34 w.
- A white horse led by a peasant to water. Monogram: Phls. W. 1455
- 7 a. — (1484) — W. — $0,38\frac{1}{2}$ h.; 0,27 w.
- A duel between horsemen. Monogram: Phls. W. 1456
- 17 b. — (1486) — W. — 0,34 h.; 0,41 w.
- Cavalry fight near a ruined castle. Monogram: Phls. W. 1457
- 14 b. — (1465) — C. — 0,70 h.; 0,98 w.
- An excursion. Rest under a fine tree. Monogram: Phls. W. 1458
- 17 a. — (1487) — C. — 0,77 h.; 0,98 w.
- Small stable with three horses. Monogram: Phls. W. 1459
- 8 a. — (1488) — W. — 0,37 h.; 0,35 w.
- Stable with travellers. A lady riding into it. Monogram: Phls. W. 1460
- 14 c. — (1489) — W. — $0,29\frac{1}{2}$ h.; 0,38 w.
- Cavalry skirmish on rising ground. Monogram: Phls. W. 1461
- 7 a. — (1492) — W. — $0,37\frac{1}{2}$ h.; $0,30\frac{1}{2}$ w.
- A train of baggage wagons attacked by robbers while crossing a stream. Monogram: Phls. W. 1462
- 8 a. — (1493) — W. — $0,31\frac{1}{2}$ h.; $0,47\frac{1}{2}$ w.

- 1463** Cavalry skirmish near a burning windmill. Monogram: Phls. W.

15 b. — (1470) — C. — $0,54\frac{1}{2}$ h.; $0,66\frac{1}{2}$ w. — Ph.

- 1464** Horsemen fighting with peasants. Monogram: Phls. W.

17 c. — (1468) — C. — $0,56$ h.; $0,78$ w.

- 1465** Fishermen on the river bank, drawing their nets to land. Monogram: Phls. W.

15 c. — (1485) — W. — $0,81$ h.; $0,86$ w.

- 1466** Hunting party starting. In the foreground a child on a goat.

8 b. — (1473) — C. — $0,82\frac{1}{2}$ h.; $1,27\frac{1}{2}$ w. — Ph.

- 1468** Before the smithy. In the foreground a goat carriage. Monogram and picture by the master's own hand, although there is a finer original in Caessel.

9 b. — (1452) — Cpr. — $0,38$ h.; $0,41\frac{1}{2}$ w.

After Philips Wouwerman.

- 1468 A** A sutler's tent with a horseman drinking. Monogram and picture can only be considered a copy.

11 a. — (1462) — Cat. 1887 and 1892: N. 1467. — C. — $0,81$ h.; $1,03$ w. — Ph.

- 1469** Fishermen near a ford, drawing their nets to land. The original in the Speck-Sternburg Collection at Leipzig.

11 c. — (1465) — W. — $0,88$ h.; $0,53\frac{1}{2}$ w.

- 1470** A fight between infantry and cavalry before a burning fortress. The original in Schwerin.

P 6. — (1494) — W. — $0,35\frac{1}{2}$ h.; $0,41$ w.

- 1471** An unsaddled white horse standing on the road, near peasants resting.

10 c. — (1490) — W. — $0,25\frac{1}{2}$ h.; $0,31\frac{1}{2}$ w.

- 1472** Two horses in a dark rocky cave.

P 7. — (1491) — W. — $0,25\frac{1}{2}$ h.; $0,31\frac{1}{2}$ w.

- 1473** A wagon with a white horse kicking, in a gipsy encampment.

M.-G. — (1054) — W. — $0,42$ h.; $0,57\frac{1}{2}$ w.

- 1474** Horsemen attacking a travelling carriage.

M.-G. — (1055) — W. — $0,42$ h.; $0,58$ w.

Cornelis Pietersz Bega. Born at Haarlem 1620, died there 1664. Pupil of Adr. van Ostade.

- 1476** Dance in the village inn. Signed: C. Bega.

17 b. — (1497) — W. — $0,46\frac{1}{2}$ h.; $0,44\frac{1}{2}$ w.

- ✓ **Claes (Nicolas) Pietersz Berchem.** Born at Haarlem 1620, died at Amsterdam 1683. Pupil of his father Pieter Claez and other masters.
- Landscape with sunset. A herdsman asleep. Signed: Berchem. 1477**
 9 c. — (1519) — W. — 0,47 h.; 0,63½ w.
- Drovers and cattle on a mountain road. Signed: Berchem. 1478**
 2 c. — (1523) — W. — 0,24½ h.; 0,31½ w.
- A merchant prince receiving a Moor at his palace near the sea. Signed: Berchem f. 1479 X**
 9 a. — (1511) — C. formerly W. — 0,94 h.; 0,89½ w. — Ph.
- The good tidings to the shepherds. Signed: C. Berghem 1480**
 1649.
 17 b. — (1512) — W. — 0,45 h.; 0,37½ w.
- A castle in the forest. Signed: C. Berchem . f. 1656. 1481 X**
 10 a. — (1513) — C. — 1,38 h.; 1,08 w. — Ph.
- Fishermen at a lake. In the foreground a man and a woman on horseback. Signed: Berchem. 1482**
 7 b. — (1514) — W. — 0,41 h.; 0,60 w. — * III, 21.
- Herdsmen with flocks and herds going into a rocky valley. Signed: C. Berchem . f. 1483 X**
 16 b. — (1515) — C. — 1,07 h.; 1,33½ w. — Ph.
- Landscape with ruins. In the foreground a woman on a brown ox. Signed: Berchem. 1484**
 7 b. — (1516) — W. — 0,47 h.; 0,63½ w.
- Herdsmen at a mountain lake, one of them on an ass. Signed: Berchem. 1485**
 9 c. — (1517) — W. — 0,29½ h.; 0,25½ w.
- Herdsmen and flocks at a waterfall. Signed: N. Berchem. 1486 X**
 10 a. — (1518) — C. — 1,10 h.; 1,53 w. — Ph.
- Herdsmen resting in a valley. Brown monochrome. Signed: Berchem. 1487**
 P 4. — (1520) — W. — 0,28 h.; 0,36½ w.
- Herdsmen and cattle near a dwelling in the rocks. Brown monochrome. Signed: Berchem. 1488**
 P 4. — (1521) — W. — 0,29 h.; 0,37 w.
- Herdsmen beneath a high wall of rock. Signed: Berchem 1489 X**
 1659.
 10 a. — (1522) — C. — 1,56½ h.; 1,40 w. — * II, 50. — Ph.

Hendrik Heerschop. Born at Haarlem 1620 or 1621, died there after 1672. Pupil of Heda and Rembrandt.

- 1490** An alchemist smelling a bottle. Hitherto as "unknown." Signed with the remainder of the inscription: **HEERSCHOP.**

12 a. — (1299) — W. — 0,55 h.; 0,45 w. — Ph.

Isack van Ostade. Born at Haarlem 1621, died there 1649. Pupil of his brother Adriaen.

- 1491** Amusement on the ice. Signed: *Isack van Ostade.*

13 c. — (1590) — W. — $0,82\frac{1}{2}$ h.; $0,59\frac{1}{2}$ w. — Ph. — Illustr. Plate 18.

Jacob van Ruysdael. Born at Haarlem 1628 or 1629, died there 1682. Pupil of his uncle Sal. Ruysdael, perhaps also of his father Isack.

- spell
tree trunk*
1492 "The stag hunt." Wooded landscape with a hunting scene. Signed (J and R joined): *J. v. Ruysdael.*

12 c. — (1546) — C. — $1,07\frac{1}{2}$ h.; 1,47 w. — * III, 27. — Ph. — Ill. Plate 18.

- 1493** The ford in the wood. A cart in the water. Signed: *Ruysdael.*

16 a. — (1558) — W. — 0,55 h.; 0,74 w. — Ph.

- stone house
Ruysdael*
1494 "The monastery." An old monastery in a wooded valley. Monogram: *J. v. R.*

11 a. — (1553) — W. — 0,75 h.; 0,96 w. — * III, 40. — Ph. — Illustr. Plate 19.

- fine trees*
1495 A waterfall near a hill with a castle upon it. — Signed: *J. v. Ruysdael.*

11 a. — (1555) — C. — 0,99 h.; 0,85 w. — Ph.

- 1496** Castle Bentheim. Signed: *J. v. Ruysdael.*

11 b. — (1557) — W. — 0,55 h.; $0,83\frac{1}{2}$ w. — Ph.

- 1497** A waterfall with a wooden bridge. Signed: *J. v. Ruysdael.*

11 b. — (1551) — C. — 0,67 h.; $0,53\frac{1}{2}$ w. — Ph.

- 1498** A waterfall near a wooded slope. Signed: *J. v. Ruysdael.*

11 b. — (1552) — C. — $0,67\frac{1}{2}$ h.; $0,54\frac{1}{2}$ w.

- 1499** Knoll with oaks. Monogram: *J. v. R.*

11 c. — (1548) — W. — 0,38 h.; 0,52 w. — Ph.

- 1500** Road through the wood. Signed: *J. v. Ruysdael.*

11 a. — (1549) — C. — $0,62\frac{1}{2}$ h.; $0,51\frac{1}{2}$ w.

- 1501** Waterfall with a fir tree. Signed: *J. v. Ruysdael.*

11 a. — (1550) — C. — 0,63 h.; 0,62 w. — Ph.



No 1494. Jacob van Ruysdael.



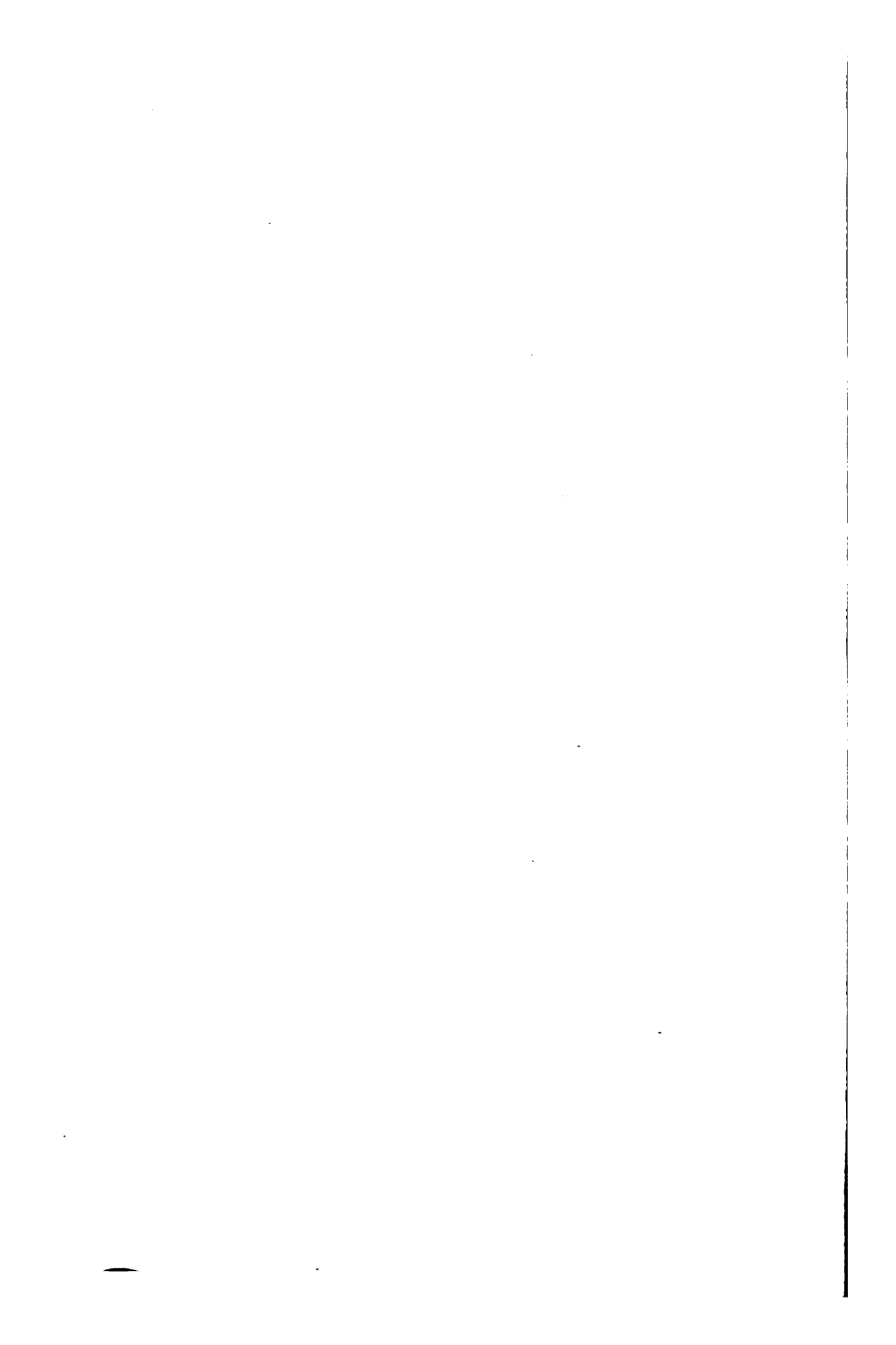
No. 1502. Jacob van Ruysdael.



No. 1630. Paulus Potter.



No. 1659. Adriaen van de Velde.



Five tree structure.
 "The Jewish burying ground." Signed: *J. v. Ruisdael.* 1502 x

11 c. — (1547) — C. — 0,84 h.; 0,95 w. — Ph. — Illustr. Plate 19.

A village in the wood behind sand dunes. Not signed. 1503

11 c. — (1554) — C. — 0,89½ h.; 0,51 w.

A canal before a village. 1504

16 a. — (1556) — C. — 0,57 h.; 0,65 w. — Ph. x

Attributed to Jacob van Ruisdael.

Sandy path near a forest stream. According to our 1505 x
 opinion, not by any known Dutch landscape painter of
 the 17th. Century. Signature (very suspicious): *Ruisdael.*

10 b. — (1559) — W. — 0,50 h.; 0,68 w. — Ph.

After Jacob van Ruisdael.

Wood path near a marsh. Hitherto erroneously as Hobbema; 1506
 probably an old copy after Ruisdael.

12 a. — (1562) — W. — 0,89½ h.; 1,80 w.

Jan Vermeer (or van der Meer) van Haarlem the Elder.

Born at Haarlem 1628, died there 1691. Pupil of Jacob
 de Wet.

View from the sand hills of the flat country of Holland. 1507
 Signed: *J. v. Meer.*

16 c. — (2322) — W. — 0,88 h.; 0,63 w.

Gillis (Jillis) Rombouts. Master in Haarlem 1652, last
 mention of him there 1663. Follower of Ruisdael.

Village fair near a windmill. Monogram: *J. Rb.* 1657. 1510 x

8 a. — (1895) — W. — 0,46½ h.; 0,63½ w. — Ph.

Salomon Rombouts. Master in Haarlem about 1650.
 Probably brother of the preceding.

Huts under trees by the water-side. Hitherto erroneously 1510A
 as Corn. Decker. See Unabridged Catalogue.

17 c. — (1396) — Cat. 1887: No. 1407. — W. — 0,61 h.; 0,84½ w.

Job Adriaensz Berck-Heyde. Born at Haarlem 1630,
 died there 1693. Pupil of Frans Hals.

The interior of the great church at Haarlem. Signed: 1511 x
I. Berckheyde 1665.

13 c. — (1876) — W. — 0,61 h.; 0,85 w. — Ph.

Dirk van Bergen. Worked at Haarlem between 1661 and 1690. Follower of Adr. van de Velde.

- 1512** Herd boy with his herd. Signed: *D. v. Berg* . . 1682.

7 c. — (1690) — C. — 0,81½ h.; 0,37 w.

- 1513** Shepherdess with her boy. Signed: *D. v. B.*

7 c. — (1691) — C. — 0,81 h.; 0,37 w.

- 1514** A herdsman's family. Signed: *D. v. Bergen . F.*

P 7. — (1692) — C. on W. — 0,24½ h.; 0,29½ w.

- 1515** Cattle by the wood side.

P 7. — (1693) — C. — 0,25 h.; 0,30 w.

Thomas Heeremans. Master in Haarlem. Member of the Guild there in 1664. Pictures dated from 1660 till 1692. Hitherto erroneously called *F. H. Mans*. — See Unabridged Catalogue.

- 1515A** A tent by a frozen river. Signed: *T. H. Mans* 1677.

Q 2. — (1813) — Cat. 1887: No. 1852. — W. — 0,60 h.; 0,35 w.

- 1515B** Sports on the ice, under the walls of a town (with a windmill). Signed: *T. H. Mans* 1677.

8 c. — (1814) — Cat. 1887: N. 1853. — W. — 0,60 h.; 0,34 w.

- 1515C** Sports on the ice under the walls of a town. — Signed: *T. H. Mans* 1677.

8 c. — (1815) — Cat. 1887: N. 1854. — W. — 0,60½ h.; 0,34 w.

Pieter Muller, called Cavaliere Tempesta. Son and probably pupil of Pieter Mulier the Elder. Born at Haarlem 1637, died at Milan 1701. See Unabridged Catalogue.

- 1516** Landscape with a rain-storm. A woman on a white horse.

44 b. — (1694) — C. — 0,78 h.; 0,99 w.

- 1517** Landscape with a waterfall. In the foreground a shepherd.

7 c. — (1695) — C. — 0,86 h.; 0,60 w.

- 1518** Landscape with a thunderstorm. In the foreground an ass lying dead.

7 c. — (1628) — C. — 0,85½ h.; 0,59½ w.

- 1519** Landscape with St. John the Baptist.

7 c. — (1627) — C. — 0,35 h.; 0,48 w.

- 1520** Landscape near the sea. In the foreground a cow-herd.

7 c. — (1628) — C. — 0,35 h.; 0,48 w.

- ✓ **Gerrit Adriaensz Berck-Heyde.** Born at Haarlem 1638, died there 1698. Pupil of Frans Hals.
View of the "Dam" at Amsterdam. Signed: *G. Berckheyde* 1521
(formerly read erroneously "J. Berckheyde").
8 c. — (1675) — W. — 0,41 h.; 0,55½ w.
Riding out hawking. Signed: *Gerrit Berckheyde.* 1522
16 b. — (1678) — C. — 0,53 h.; 0,62½ w.
The horse fair. Signed: *Gerrit Berckheyde.* 1523
16 b. — (1677) — C. — 0,53 h.; 0,62½ w.
- Willem Romeyn.** Born at Haarlem, died there after 1693.
Pupil of Claes Berchem.
Cattle resting, mountains in the distance. — Signed: 1524
W. Romeyn.
13 a. — (1525) — W. — 0,43 h.; 0,37 w.
- Egbert van Heemskerk the Younger.** Born (according to Immerzeel) at Haarlem 1645, died in London 1704.
Pupil of Pieter de Grebber in Haarlem. According to historical records born in 1634, and proved to have lived in Amsterdam and the Hague.
Peasants in an alehouse. Two soldiers relating their adventures. Monogram: *Hk.* 1525
50 a. — (1787) — C. — 0,57 h.; 0,82 w.
Peasants smoking and drinking. Monogram: *Hk.* 1526
50 a. — (1788) — C. — 0,58 h.; 0,82½ w.
- Jan van Hughtenburgh.** Born at Haarlem 1646, died at Amsterdam 1733. Pupil of Th. Wyck and others.
Cavalry fight between Christians and Turks. — Signed: 1527 x
J. Hughtenburgh.
P 11. — (1714) — C. — 0,70 h.; 0,96 w. — Ph.
Cavalry fight, with some men hanging on trees in the middle-distance. Monogram: *J. H. B.* 1718 (1710?).
P 7. — (1715) — C. — 0,57½ h.; 0,89½ w.
Cavalry fight with a fort in the middle-distance. Monogram: *J. H. B.* 1720 (1710?). 1529
P 6. — (1716) — C. — 0,57½ h.; 0,89½ w.
Cavalry fight with a windmill in the distance. Monogram: 1530
J. B. H.
P 9. — (1717) — C. — 0,58½ h.; 0,62½ w.

1531 Attacking a mail coach.P 2. — (1718) — C. — $0,53\frac{1}{2}$ h.; $0,62\frac{1}{2}$ w.**1532** Great cavalry fight, a church spire on the left.49 c. — (1719) — C. — $1,55\frac{1}{2}$ h.; 2,10 w.

Jan van der Meer (or Vermeer) the Younger. Born at Haarlem 1656, died there 1705. Pupil of his father (see No. 1507) and Berchem.

1533 The ferry on a mountain lake. Signed: *J. v. der Meer 1689.*P 1. — (1544) — W. — $0,34\frac{1}{2}$ h.; 0,41 w.**1534** Flocks resting before a shepherd's hut. Signed: *J. van Meer fc.*

12 a. — (1545) — C. — 0,84 h.; 1,08 w.

Cornelis Dusart. Born at Haarlem 1669, died there 1704. Pupil of Adriaen van Ostade.

1535 Mother and child in a peasant's room. Signed: *C. Dusart. 1679.*16 c. — (1791) — W. — $0,88\frac{1}{2}$ h.; 0,34 w.**1536** Peasants playing skittles. Signed: *Corn: Du Sart f. 1688.*16 c. — (1793) — C. — 0,89 h.; $0,73\frac{1}{2}$ w.**1537** Peasants fighting at a card table. Signed: *Dusart 1697.*13 b. — (1792) — Cpr. — $0,20\frac{1}{2}$ h.; $0,25\frac{1}{2}$ w.

Jan van Nikkelen. Born at Haarlem 1656, died at Cassel 1716. Pupil of his father Isack van Nikkelen.

1538 Ideal landscape with a palm tree.9 b. — (1832) — C. — $0,57\frac{1}{2}$ h.; 0,73 w.**1539** Ideal landscape with a waterfall.9 b. — (1833) — C. — $0,57\frac{1}{2}$ h.; 0,73 w.

E. The Amsterdam School

Cornelis van der Voort. Born at Antwerp, died at Amsterdam 1624. Pupil of Corn. Ketel in Amsterdam. One of the founders of the Amsterdam school of portrait painting in the 17th. Century.

1539 A Portrait of a red-bearded gentleman. Three-quarter-length. Signed: *Aetatis suae 38. Anº 1618.* Hitherto erroneously (No. 1237) as Paulus Moreelse. Bredius ascribes this picture to Van der Voort, but this we can hardly unreservedly accept.K 1. — (1190) — Cat. 1887: No. 1237. — C. — $1,13\frac{1}{2}$ h.; $0,77\frac{1}{2}$ w. — Ph.

Gillis d'Hondecoeter. Born at Antwerp, died at Amsterdam 1638. The father of Gijsbert, the grandfather of Melchior d'Hondecoeter.

Road through a village with a church. Monogram: G.D. **1540**
H.A. 1629. Hitherto erroneously as G. (Guilliam, Willem)
de Heusch. See Unabridged Catalogue.

14 a. — (966) — W. — 0,83 $\frac{1}{2}$ h.; 0,46 $\frac{1}{2}$ w.

Cornelis Janson (Janssens, Jonson) van Ceulen. Born in London 1593, died about 1664 in Amsterdam or Utrecht.

Portrait of a gentleman with gloves in his hand. Three-quarter-length. Signed: *Cor Jonson van Ceulen fecit* 1651. **1541** x

M 3. — (1308) — C. — 1,12 h.; 0,90 w. — Ph.

Portrait of a lady with a fan. Three-quarter-length. Signed: *Cor^s Janson van Ceulen fecit* 1651. **1542** x

M 3. — (1309) — C. — 1,12 h.; 0,90 w. — Ph.

Thomas de Keyser. Born at Amsterdam 1596 or 1597, died there 1667.

Two cavaliers on a sandy road. Monogram: T.D.K.F. **1543** x
1661.

11 c. — (1219) — C. — 0,98 h.; 0,92 $\frac{1}{2}$ w. — Ph.

Abraham de Vries. Born at Rotterdam, died probably in the Hague 1650. Developed under the influence of T. de Keyser and Rembrandt in Amsterdam.

Bust of a blue-eyed gentleman with hair turning grey. Signed: *Fecit A. de Vr . . . Ao . 1639.* **1544** x

14 c. — (1307) — W. — 0,70 $\frac{1}{2}$ h.; 0,52 w. — Ph.

Raphael Camphuysen. Born at Gorkum 1598, died at Amsterdam 1657. Pupil of his father.

Moonlight view of a village with a church, on a river. Signed: *R. Camphuysen.* **1545**

P 7. — (1381) — W. — 0,47 h.; 0,63 w.

Village with a church, on a river, by moonlight. Signed: *. . . phuysen.* **1546**

P 7. — (1382) — W. — 0,47 $\frac{1}{2}$ h.; 0,62 $\frac{1}{2}$ w.

Bartholomäus Breenbergh. Born at Deventer 1599, died before 1659. Lived a long time at Amsterdam. Developed at the same time as Poelenburg in Italy.

- 1547** Distribution of bread, during the famine in Egypt. Signed: *B. Breenbergh fecit Anno 1644.*

P 5. — (1500) — W. — $0,48\frac{1}{2}$ h.; $0,68\frac{1}{2}$ w.

Willem Cornelisz Duyster. Born at Amsterdam about 1600, died there about 1635. Pupil of P. Codde.

- 1548** Soldiers fighting over the division of booty. Signed: *Duister.*
8 c. — (1604) — W. — $0,39\frac{1}{2}$ h.; $0,58$ w.

Simon de Vlieger. Born at Rotterdam about 1600, died at Amsterdam between 1651 and 1653. Supposed to be a pupil of W. van de Velde the Elder.

- 1549** Storm on a rocky coast. Signed: *S. De Vlieger.*
8 a. — (1665) — W. — $0,80\frac{1}{2}$ h.; $0,39$ w.

Attributed to Simon de Vlieger.

- 1550** Skating on a sheet of ice with low lying shore. The signature, possibly P. B., can be read, and perhaps refers to Phil. Bool of Haarlem. See Unabridged Catalogue.
8 a. — (1666) — W. — $0,30\frac{1}{2}$ h.; $0,39$ w.

Aert van der Neer. Born at Amsterdam 1603, died there 1677.

- 1552** Moonlight on the river near a town. Monogram: A. V. D. N.
11 a. — (1377) — W. — $0,46$ h.; $0,70$ w. — Ph.

- 1553** Evening on the river near a town. Monogram: A. V. D. N.
11 a. — (1378) — W. — $0,46\frac{1}{2}$ h.; $0,70$ w. — Ph.

- 1554** Canal in a village by daylight. Monogram: A. V. D. N.
13 c. — (1379) — W. — $0,31\frac{1}{2}$ h.; $0,36$ w. — Ph.

- 1555** Village on fire by a river, at night. Monogram: A. V. D. N.
Property of H. M. the King.
13 b. — (1380) — W. — $0,57\frac{1}{2}$ h.; $0,74$ w.

Rembrandt Harmensz van Rijn. Born at Leiden 1606, died at Amsterdam 1669. Pupil of Jacob van Swanenburgh at Leiden, and Pieter Lastman in Amsterdam. See Unabridged Catalogue. Chief master.

- 1556** Bust of Rembrandt's wife Saskia van Uijlenburgh, as a young girl. Signed: *Rembrandt . fec . 1633.*

14 c. — (1310) — W. — $0,52\frac{1}{2}$ h.; $0,44\frac{1}{2}$ w. — Ph.

- 1557** Bust of Willem Burggraeff. Signed: *Rembrandt fec . 1633.*
14 c. — (1311) — W. — $0,67\frac{1}{2}$ h.; $0,51$ w. — Ph.

fine



No. 156a. Rembrandt van Rijn.



No. 1559. Rembrandt van Rijn.



No. 1561. Rembrandt van Rijn.



Nr. 1560. Rembrandt van Rijn.



No. 1563. Rembrandt van Rijn.



- Ganymede in the talons of the eagle. Signed: *Rembrandt* 1558 x
fc. 1635.
- K 2. — (1312) — W. — $1,71\frac{1}{2}$ h.; 1,30 w. — * III, 2. — Ph.
- The artist's own portrait with his wife Saskia on his knee. 1559 x
 Three-quarter-length. Signed: *Rembrandt f.*
- K 2. — (1321) — C. — 1,61 h.; 1,31 w. — Ph. — Illustr. Plate 20.
- Samson putting forth his riddle at the wedding feast. — 1560 x
 Signed: *Rembrandt* 1638.
- K 3. — (1313) — C. — $1,26\frac{1}{2}$ h.; $1,75\frac{1}{2}$ w. — Ph. — Illustr. Plate 20. *fine chiaroscuro*
- The bittern shooter. Three-quarter-length. — Signed: 1561 x
Rembrandt fc. 1639.
- K 1. — (1314) — W. — 1,21 h.; 0,89 w. — Ph. — Illustr. Plate 20.
- Portrait of Rembrandt's wife Saskia with a red flower in her right hand. Signed: *Rembrandt f.* 1641. x
best portrait that his wife has
- K 2. — (1315) — W. — $0,96\frac{1}{2}$ h.; $0,82\frac{1}{2}$ w. — Ph. — Illustr. Plate 20.
- The sacrifice of Manoaah and his wife. Signed: *Rembrandt* 1563 x
clear
- f.* 1641.
- K 3. — (1316) — C. — 2,42 h.; 2,33 w. — * II, 47. — Ph. — Illustr. Plate 20.
- An old woman weighing gold. Three-quarter-length. Signed: 1564 x
Rembrandt f. 1643. The inscription probably spurious.
- The picture genuine.
- K 4. — (1317) — C. — 1,13 h.; $0,99\frac{1}{2}$ w. — Ph.
- Bust of a young warrior. Signed: *Rembrandt f.* 1643. 1565 x
- 14 c. — (1318) — C. — $0,76\frac{1}{2}$ h.; 0,87 w. — Ph.
- Christ being laid in the tomb. A studio replica, partly gone over by the master's own hand. The first original in Munich. Signed: *Rembrandt f.* 1653. 1566 x
- K 4. — (1320) — C. — $0,97\frac{1}{2}$ h.; $0,68\frac{1}{2}$ w. — Ph.
- Portrait of an old man with a beard, in a black cap. Half-length. Signed: *Rembrandt f.* 1654. 1567 x
- K 1. — (1319) — W. — 1,02 h.; 0,78 w. — Ph.
- Portrait of a gentleman with a red cap trimmed with fur, seated in an arm chair. Half-length. By some considered a work of B. Fabritius. The question not yet ripe for discussion. 1568 x
- K 4. — (1327) — C. — $0,89\frac{1}{2}$ h.; $0,68\frac{1}{2}$ w. — Ph.
- The artist's own portrait with a sketch-book. Half-length. 1569 x
 Signed: *Rembrandt f.* 1657.
- K 4. — (1322) — C. — $0,85\frac{1}{2}$ h.; 0,65 w. — Ph.

- 1570** Portrait of a man with pearls on his hat. Three-quarter-length.

K 1. — (1828) — C. — 0,82 h.; 0,71 w. — Ph.

- 1571** Portrait of an old man with a stick. Hat and cloak were repainted in the last century.

K 1. — (1824) — C. — 0,96½ h.; 0,80½ w. — * II, 48. — Ph.

After Rembrandt.

- 1572** Christ being laid in the tomb. The original in Munich. See No. 1566.

P 11. — (1829) — C. — 1,01½ h.; 0,73 w.

- 1572 A** The Rabbi in his temple. Life-size. Three-quarter-length. The original by Rembrandt at Chatsworth. It was formerly supposed that our copy was by Sal. Koninck, but this is neither proved nor is it probable.

K 2. — (1824) — Cat. 1887: No. 1590. — C. — 0,80½ h.; 0,73½ w. — Ph.

Uncertain Pupils of Rembrandt.

- first rank*
1573 Bust of Rembrandt in a grey coat and red cloak. Probably by Govert Flinck.

14 a. — (1825) — W. — 0,58½ h.; 0,46 w. — Ph.

- last rank*
1575 Mountain landscape with a watermill. Good studio picture. Perhaps by A. de Gelder.

12 a. — (1828) — C. — 0,78½ h.; 1,05 w.

- 1576** Bust of a man of the people. Formerly erroneously as C. W. E. Dietrich. Suggestive of Karel Fabritius. Perhaps the signature "Rembrandt 1636" is genuine and the picture an original by the master.

8 c. — (2133) — W. — 0,21 h.; 0,16½ w. — Ph.

Uncertain Masters under the influence of Rembrandt's School.

- 1577** A room with a flight of steps. Two old people in it.

P 8. — (1830) — Paper on C. — 0,29 h.; 0,86 w.

- 1578** Bust of a black-bearded man in profile.

M 3. — (1832) — W. — 0,44½ h.; 0,35½ w.

- 1579** Dædalus placing wings on his son Icarus. Three-quarter-length. Perhaps more in the manner of J. G. Bronchorst.

K 1. — (501) — C. — 1,14 h.; 0,98 w.

The Three Maries at the Sepulchre.**1580**

P 7. — (1366) — W. — 0,64 h.; 0,49 w.

A beardless old man in a turban. Bust only, without hands. Signed: Rembrandt 1836 (spurious) Hitherto erroneously among the pictures of C. W. E. Dietrich. **1580 A**

66 c. — (2106) — Cat. 1887 and 1892: No. 2143. — W. — 0,19 h.; 0,15½ w.

A man dressed in brown. Bust only, without hands. Signed: Rembrandt (spurious). Hitherto erroneously among the pictures of C. W. E. Dietrich. **1580 B**

66 c. — (2107) — Cat. 1887 and 1892: No. 2144. — W. — 0,19½ h.; 0,16 w.

An old woman in a black mantle. Half-length. Hitherto erroneously among the pictures of C. W. E. Dietrich. **1580 C**

65 b. — (2108) — Cat. 1887 and 1892: No. 2145. — W. — 0,47½ h.; 0,27 w.

Jan Livens (Livensz, Lievens). Born at Leiden 1607, died at Amsterdam 1674. With Rembrandt, a pupil of P. Lastman in Amsterdam.

Bust of a young warrior in profile. Signed: L. **1581** ×

M 3. — (1297) — W. — 0,54 h.; 0,46 w. — Ph.

Bust of an old man in profile. **1582**

L 3. — (1298) — W. — 0,53 h.; 0,42 w.

Jacob Adriaensz Backer. Born at Harlingen 1608, died at Amsterdam 1651. Pupil of Rembrandt.

Bust of an old man in a fur cloak. Monogram: J. A. B. **1583**

K 1. — (1336) — C. — 0,63½ h.; 0,54 w.

Bust of a young woman in profile. Monogram (genuine?): J. A. B. **1584** ×

K 1. — (1335) — C. — 0,67½ h.; 0,60½ w. — Ph.

Bust of a bald old man in profile. Hitherto erroneously as G. Flinck. **1585**

K 1. — (1420) — C. — 0,63½ h.; 0,53 w.

Bust of a young man dressed entirely in red. **1586**

K 3. — (1196) — W. — 0,71 h.; 0,60 w.

Bust of a young man in a red cloak and dark hat with a feather. **1587**

K 3. — (1197) — W. — 0,72 h.; 0,55 w.

Salomon Koninck. Born at Amsterdam 1609, died there 1656. Developed under the influence of Rembrandt.

- 1589** An old hermit reading. Three-quarter length. Signed: *S. Koninck . Ao . 1643.*

K 3. — (1428) — C. — 1,21 h.; 0,98 $\frac{1}{2}$ w. — * III, 48. — Ph.

- 1589 A** The astronomer. Half-length. The artist is doubtful. This picture in our first edition; was perhaps erroneously ascribed to a younger master named Daniel Koninck II, but we have now restored its former name. See Unabridged Catalogue.

K 2. — (1425) — Cat. 1887: No. 1695. — C. — 1,06 $\frac{1}{2}$ h.; 0,87 w. — Ph.

- 1589 B** Bust of an old man with gold cord on his cap. Hitherto (N^o 1574) as Pupil of Rembrandt.

L 3. — (1326) — Cat. 1887: N. 1574. — C. — 0,57 h.; 0,45 w.

Bernaert Fabritius. In Leiden 1658 and 1659, still alive in 1672. Pupil of Rembrandt.

- 1591** Bust of a young woman putting on a pearl bracelet. Formerly as "unknown" among Rembrandt's pupils.

M 1. — (1331) — C. on W. — 0,78 h.; 0,63 $\frac{1}{2}$ w.

Jan Asselijn (Crabbetje). Born at Dieppe in France, died in Amsterdam 1652. Under the influence of P. van Laer in Rome.

- 1592** Distribution of food to beggars at the door of a monastery. Signed: *J. Asselin . 1647.*

B 0. — (1397) — C. — 0,59 h.; 0,74 $\frac{1}{2}$ w.

- 1593** Herdsman and cattle near ruins of columns. Monogram: *J.*

7 a. — (1398) — C. — 0,96 $\frac{1}{2}$ h.; 0,75 w.

- 1594** A herd-boy and cattle at the water side. Monogr.: *J.*

13 a. — (1399) — C. — 0,43 $\frac{1}{2}$ h.; 0,35 $\frac{1}{2}$ w.

- 1594 A** The ford. Coast scene.

8 a. — C. — 0,53 $\frac{1}{2}$ h.; 0,40 $\frac{1}{2}$ w. — Nossky bequest.

Bartholomäus van der Helst. Born at Haarlem 1611 or 1612, died at Amsterdam 1670. Celebrated portrait-painter.



No. 1604. Ferdinand Bol.



No. 1792. Aert de Gelder.



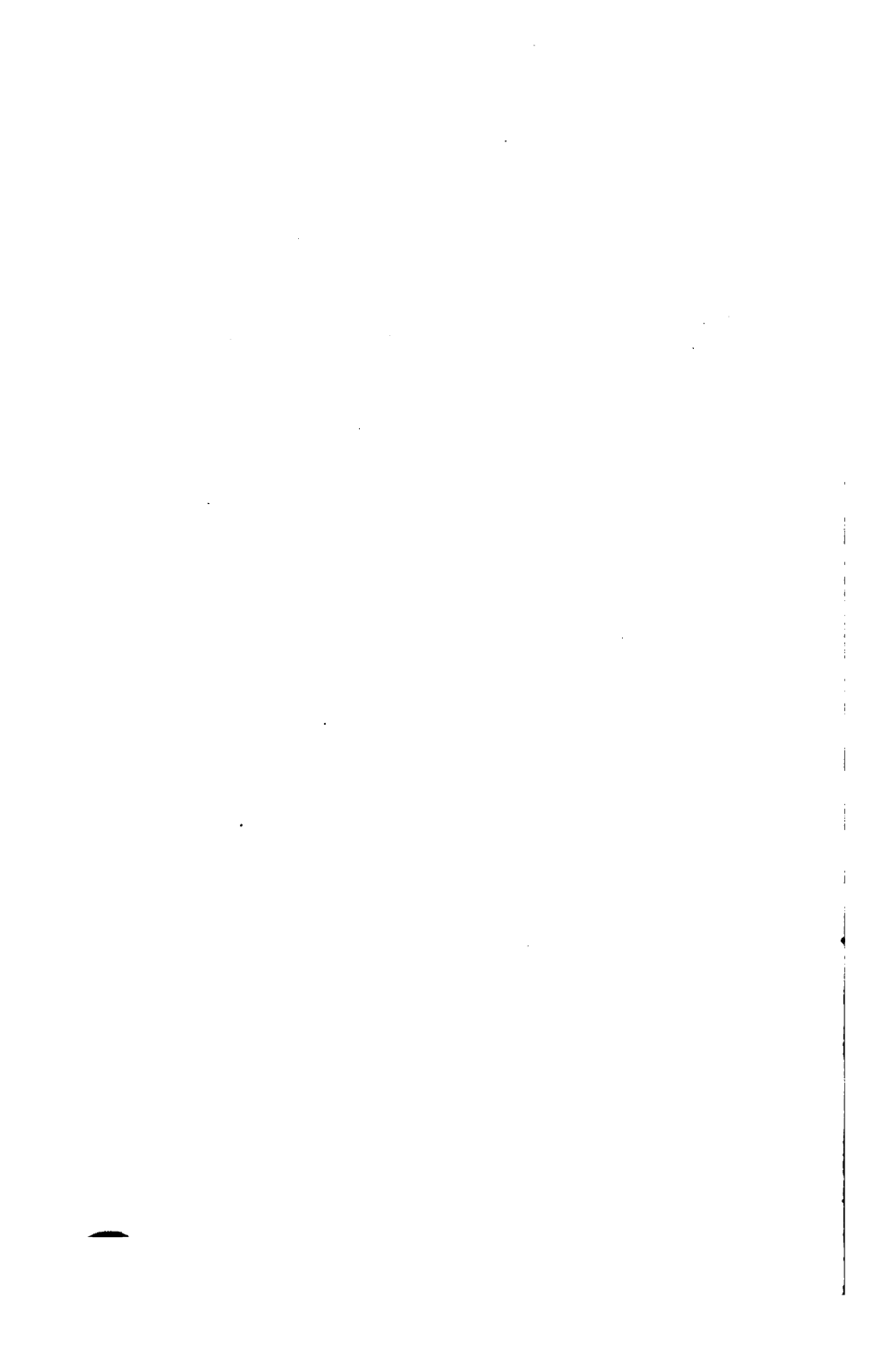
No. 1618 A. Gerbrandt van den Eeckhout.



No. 1602. Govaert Flinck.



No. 1603. Ferdinand Bol.



The wife of the burgomaster Andries Bicker of Amsterdam. 1595 x
Half-length. Signed: *B. van der Helst* 1642.

K 1. — (1279) — W. — 0,92½ h.; 0,70 w. — Ph.

Bust of a woman looking out from behind a green curtain. 1598 x
Signed: *B. van der Helst* 1652.

L 2. — (1276) — C. — 0,73 h.; 0,65½ w. — Ph.

Bust of a young man dressed in black. 1597 x

L 2. — (1277) — C. — 0,70 h.; 0,55½ w. — Ph.

Attributed to B. van der Helst.

Bust of an old woman. Scarcely by van der Helst. 1598

P 7. — (1278) — W. — 0,35 h.; 0,28½ w.

Jacob van Loo. Born at Sluis 1614, died at Paris 1670.

Pupil of his father Jan van Loo Academician in Paris.
Paris und Cenone. Signed: *I: V: Loo.* 1599

K 2. — (1407) — C. — 2,12 h.; 1,72 w. — III, 34.

Govert Flinck. Born at Cleve 1615, died at Amsterdam
1660. Pupil of Rembrandt.

Bust of an old man in a red cap, in profile. — Signed: 1600 x
G. Flinck . f . 1639.

14 a. — (1418) W. — 0,71 h.; 0,54 w. — Ph.

Bust of a man in a black cap. Signed: *G. Flinck .* 1643. 1601 x

14 a. — (1419) — C. — 0,66½ h.; 0,53½ w. — Ph.

David giving the letter to Uriah. 1602 x

K 3. — (1417) — W. — 1,50½ h.; 2,18½ w. — Ph. — Illustr. Plate 21.

Ferd. Bol. Born at Dortrecht 1616, died at Amsterdam
1680. Pupil of Rembrandt.

The repose on the flight into Egypt. Signed: *F. Bol . fecit .* 1603 x
1644.

K 1. — (1362) — C. — 2,08 h.; 2,61 w. — Ph. — Illustr. Plate 21.

Jacob's dream of the ladder reaching to heaven. Signed: 1604 x
F. Bol . fecit .

K 3. — (1363) — C. — 1,28½ h.; 0,97 w. — Ph. — Illustr. Plate 21.

Jacob, presented by Joseph to Pharaoh. 1605 x

K 2. — (1364) — C. — 1,70 h.; 2,14 w. — III, 2. — Ph.

Bust of a young man in a hat (the artist himself?). 1606 x

K 1. — (1365) — C. — 0,63 h.; 0,43 w. — Ph.

Jacobus van Dorste. Born at Leiden, died at Amsterdam 1678. Lived in Amsterdam. Pupil of Rembrandt. See Unabridged Catalogue.

- 1607** Portrait of a man in a hat. Half-length in profile. Signed: *J. v. Dorste. fecit.*

14 a. — (1427) — W. — 0,74 h.; 0,59½ w.

Corn. Drost. Pupil of Rembrandt, later developed at the same time as C. Loth, in Italy. See Unabridged Catalogue.

- 1608** Mercury sending Argus to sleep. A picture of the Italian period of the master, if by him at all.

M 3. — (1429) — C. — 1,16½ h.; 0,98½ w.

Aelbert Jansz Klomp. Born at Amsterdam 1618, died 1688. Imitator of Paul Potter.

- 1609** Pasturage by the river side. Signed: *A. Klomp. f.*

13 a. — (1824) — C. — 0,74 h.; 0,65 w. — Ph.

Jan Looten (van Looten). Born at Amsterdam, probably in 1618, died in England 1681. Landscape painter in the pre-Ruisdael manner.

- 1610** Landscape with a shepherdess. Signed: *I. Looten.*

8 b. — (1564) — Cpr. — 0,40½ h.; 0,49 w.

- 1611** Landscape with a gallows. Signed: *I. Looten.*

P 4. — (1565) — Cpr. — 0,40 h.; 0,49 w.

- 1612** Landscape with a pair of lovers. Signed: *I. Looten.*

8 b. — (1566) — Cpr. — 0,40 h.; 0,49 w.

Otho Marseus van Schrieck. Born at Nijmegen 1619 or 1620, died at Amsterdam 1678.

- 1613** Plants, with insects and other creatures, (among them a toad). Signed: *Otho Marseus v. S. 1673. 2. 1.*

15 c. — (1400) — C. — 0,69 h.; 0,58 w.

- 1614** Plants, with insects and other creatures, (a snake near a bird's nest). Signed: *Otho Marseus D. S. 1671. 4(?)—1.*

15 c. — (1401) — C. — 0,59 h.; 0,58 w.

Jan Victors (also Victor, Fictoor). Born at Amsterdam 1620, died there after 1672.

The finding of Moses. Signed: *Johs. Victor fe. 1653.* **1615** x

K 3. — (1662) — C. — 1,76 h.; 1,99 w. — Ph.

The cup being found in Benjamin's sack. Signed: *Johanes Victors fe.* **1616** x

K 3. — (1668) — C. — 1,79 h.; 1,96½ w. — Ph.

Jacomo Victor (Fictor). Lived about 1663 in Venice, about 1670 in Amsterdam

A poultry-yard. Signed: *Iacomo Victor.* **1617**

L 3. — (1664) — C. — 1,12 h.; 0,96 w.

Hendrik Dubbels. Born at Amsterdam 1620 or 1621; died there 1671.

Grey, rough sea with large and small vessels. Signed: **1617A** x
DVBELS.

8 b. — (2321) — Cat. 1887 and 1892: N. 1551. — C. — 0,51 h.; 0,50 w. — Ph.

Gerbrand van den Eeckhout. Born at Amsterdam 1621, died there 1674. Pupil of Rembrandt.

The Presentation of Christ in the Temple. **1618**

14 b. — (1504) — C. — 0,67½ h.; 0,84 w.

Jacob's dream of the ladder reaching to heaven. Signed: **1618A** x
G. v. Eeckhout fecit. Ao 1669. 12. M. 31. —

12 a. — Cat. 1892: N. 2189. D. — C. — 1,38 h.; 1,04 w. — Ph. — Illustr. Plate 21.

Giovanni Battista Weenix. Born at Amsterdam 1621, died near Utrecht 1660. Pupil of Abr. Bloemaert in Utrecht and of Claes Moeijaert in Amsterdam.

The meeting of Jacob and Esau. Signed: *Gio. Batta. Weenix.* **1619**

9 c. — (1694) — C. — 1,01 h.; 1,35 w.

Poultry-yard near ruins. Signed: *Gio. Batta. Weenix f.* **1620**

K 1. — (1695) — C. — 0,78 h.; 0,91½ w.

Possibly Giovanni Battista Weenix.

Campagna-landscape. Hitherto erroneously ascribed to W. **1621**

Backereel. Signed: *Giov. Ba*

15 b. — (1533) — C. — 0,47½ h.; 0,67 w.

Jan Abrahamsz Beerstraaten. Born at Amsterdam 1622, died there 1666.

- 1622** Mouth of a river, and bay. Signed: *Beerstraten*.
13 c. — (1784) — W. — $0,55\frac{1}{2}$ h.; $0,45\frac{1}{2}$ w.

- 1623** Storm on a rocky precipitous coast.
50 a. — (1785) — W. — $0,89$ h.; $1,23$ w.

Style of J. A. Beerstraaten.

- 1624** Storm on a rocky precipitous coast. Hitherto as "Niklaes König" (?) in the German School. Signed: *Niklaes* (?)... (by Claes Wou[?]).
Q 3. — (1974) — C. — $1,04$ h.; $1,52$ w.

Gerrit Lundens (Lunders). Born at Amsterdam 1622, died there after 1677.

- 1625** A fiddler, and a girl dancing. Signed: *G. Lunders fec.* 1656.
P 8. — (1781) — W. — $0,42$ h.; $0,35\frac{1}{2}$ w.

- 1626** A girl sitting on a man's knees. Signed: *G. Lun f.* 1656.
P 8. — (1718) — W. — $0,81\frac{1}{2}$ h.; $0,39$ w.

Johannes Lingelbach. Born at Frankfort o. M. 1623, died at Amsterdam 1674. Educated under the influence of Ph. Wouwerman.

- 1627** Harbour with a light-house. Signed: *I. LINGELBACH fecit.*
9 b. — (1992) — C. — $1,06\frac{1}{2}$ h.; $0,89\frac{1}{2}$ w. — Ph.

- 1628** Country people on a road. Hitherto as Wouwerman. Probably an early work of Lingelbach.
13 b. — (1442) — W. — $0,50\frac{1}{2}$ h.; $0,43\frac{1}{2}$ w.

Paulus Potter. Born at Enkhuizen 1625, died at Amsterdam 1654. Pupil of his father Pieter Potter.

- 1629** A herdsman driving six oxen. Signed: *Paulus Potter f.* 1652.
13 a. — (1529) — W. — $0,36$ h.; $0,49\frac{1}{2}$ w. — Ph.

- 1630** Oxen, sheep, and a horse on rising ground. Signed: *Paulus Potter . f.* 1652.
13 a. — (1530) — W. — $0,35\frac{1}{2}$ h.; $0,46$ w. — Ph. — Illustr. Plate 19.

After Paulus Potter.

- 1631** Huntsmen and dogs in the "Bosch" near the Hague. The original in the Berlin Museum. Our excellent copy perhaps by A. v. d. Velde. See Unabridged Catalogue. Signed: *Paulus Potter Fec.* 1652.
13 b. — (1538) — C. — $0,62\frac{1}{2}$ h.; $0,77\frac{1}{2}$ w.

Karel Du Jardin. Born at Amsterdam 1622, died at Venice 1678. Pupil of Nic. Berchem.

Milking goats in the Roman Campagna. Signed: K. DV. **1632** *

7 a. — (1576) — W. — 0,23 h.; 0,39 w. — Ph.

A brown ox with sheep and goats, on rising ground. **1633** *

Signed: K. DV. JARDIN. *f.*
7 a. — (1577) — W. — 0,30 h.; 0,35 w. — Ph.

Diogenes and a boy at the spring. — Signed: K. DV. **1634**

JARDIN.
7 b. — (1575) — W. — 0,42½ h.; 0,31 w.

Adriaen H. Verboom. Between 1640 and 1670 working in Amsterdam under the influence of Ruisdael.

A village road under trees. Signed: A. v. Boom. *f.* **1635**

14 c. — (1560) — C. — 0,65½ h.; 0,78 w.
A drove of pigs near an oak forest. Signed: A. v. **1636**

Boom. *f.*
14 c. — (1561) — C. — 0,65½ h.; 0,68 w.

Jan Vonck, working in Amsterdam about 1670, son and pupil of Elias Vonck, and **Jacob van Ruisdael** (see page 164).

A deer pursued by dogs. The wood by Ruisdael. Signed **1637**
with monogram: J. v. R. and J. Vonck. *f.*

K 2. — (1808) — C. — 1,37 h.; 2,09 w.

Dead birds on a stone table. Nossky bequest. Signed: **1637 A**
J. Vonck. *f.*

8 a. — W. — 0,34 h.; 0,47 w.

Attributed to Vonck.

A white pheasant and other dead birds. **1638**
P 10. — (1804) — W. — 0,74 h.; 0,59½ w.

Jan Hackaert. Born at Amsterdam 1629, died there 1699. Educated in Italy.

Country road with figures, on the sunny slope of a hill. **1639**

8 b. — (1578) — C. — 0,97½ h.; 1,10 w.

Willem Kalf. Born at Amsterdam about 1622, died there 1693. Pupil of Hendrik Pot.

Still-life with glasses. Signed: W. KALF. 1661. **1640**

L 8. — (1568) — C. — 0,48½ h.; 0,41½ w.

✓ **Ludolf Backhuysen.** Born at Emden 1631, died at Amsterdam 1708. Pupil of All. van Everdingen.

- 1641** A sea fight between Dutch and English. Signed: L. B.
16 a. — (1572) — C. — 0,94 h.; 1,18½ w.

Attributed to L. Backhuysen.

- 1641A** A boat with a red sail, on a rough, grey sea. Nossky bequest.

12 b. — W. — 0,87½ h.; 0,49½ w.

Nicolas Maes. Born at Dortrecht 1632, died at Amsterdam 1693. Pupil of Rembrandt.

- 1642** Bust of Mynheer Godard van Reede and Agrun. Signed: *Maes 1676.*

16 a. — (1571) — C. — 0,44½ h.; 0,32½ w.

Attributed to Nicolas Maes.

- 1643** Kitchen scene. Two women cleaning pewter plates. The signature N. MAES is spurious. The picture resembles others, signed by an otherwise unknown A. v. Maas.

13 b. — (1570) — W. — 0,58 h.; 0,72½ w.

Willem van de Velde the Younger. Born at Amsterdam or Leiden 1633, died at Greenwich 1707. Pupil of his father W. v. de Velde the Elder.

- 1644** Ships on a rough, greyish-green sea. Signed: W. V. V. I.
13 a. — (1638) — W. — 0,81½ h.; 1,05½ w. — Ph.

Frederik de Moucheron. Born at Amsterdam 1633 or 1634, died there 1686. Pupil of Jan Asselijn.

- 1645** Wooded mountainous landscape with a hunter. Hitherto erroneously as Isack Moucheron. Signed: *Moucheron f. t.*

14 a. — (1806) — C. — 0,69 h.; 0,83 w.

- 1646** Wooded mountain landscape with a quiet pond. Hitherto erroneously as Isack Moucheron. Signed: MOUCHERON.

14 a. — (1806) — C. — 0,69 h.; 0,81 w.

- 1647** Wood and river landscape with sportsmen. Hitherto erroneously as Isack Moucheron. Signed: MOUCHERON *fecit.*

49 b. — (1807) — C. — 1,18½ h.; 1,39 w.

- 1648** Road on a hill slope. Hitherto erroneously as Isack Moucheron. Signed: MOUCHERON.

13 b. — (1806) — C. — 0,49 h.; 0,66 w.

Wooded landscape with waterfalls. Hitherto erroneously as Isack Moucheron. Signed: *Moucheron*. 1649

13 b. — (1810) — C. — 0,85 h.; 0,66½ w.

Park and river landscape with peacocks. Hitherto erroneously as Isack Moucheron. 1650

13 b. — (1811) — C. — 0,50½ h.; 0,66 w.

Attributed to Isack de Moucheron. Born at Amsterdam 1670; died there 1744. Son and pupil of Frederik de Moucheron.

Landscape with a bridge. Does not look like either Frederik or Isack Moucheron. 1651

12 b. — (1809) — C. — 0,71½ h.; 0,88½ w.

A castle on a river. Certainly rather by Isack than by Frederik Moucheron, but probably by neither of them. 1652

9 b. — (1812) — C. — 0,70½ h.; 0,88½ w.

Frederik de Moucheron the Younger. Probably son and pupil of Frederik de Moucheron the Elder.

The castle grounds. Signed: *F. Moucheron Fecit* 1713. 1653

8 a. — (1573) — C. — 0,27 h.; 0,34½ w.

Jan van Neck. Born at Naarden 1635 or 1636, died at Amsterdam 1714. Pupil of Jac. Backer.

A sacrifice to Pan by the side of a wood. Signed: *J. v. Neck . f.* 1654

7 b. — (1134) — C. — 0,82 h.; 0,68 w.

Adriaen van de Velde. Born at Amsterdam 1635 or 1636, died there 1672. Pupil of his father W. van de Velde the Elder and Jan Wijnants.

Pasturage, with a girl milking a cow. Signed: *A. v. Velde . f.* 1659. 1655

13 b. — (1643) — C. — 0,59 h.; 0,71½ w. — III, 24. — Ph.

A woman drinking. Three-quarter-length. Signed: *A. v. Velde .* 1662. 1656

11 b. — (1639) — W. — 0,81½ h.; 0,19 w. — Ph.

Cattle, sheep, and the artist, among ruins. Signed: *A. v. Velde .* 1665. 1657

13 a. — (1641) — C. — 0,79½ h.; 0,66½ w. — Ph.

1658 A herd of cattle in a gateway. Signed: *A. v. Velde*. 1667.
 8 b. — (1640) — C. — $0,75\frac{1}{2}$ h.; $1,11\frac{1}{2}$ w. — Ph.

1659 Sports on the ice on the moat of a town. Signed: *A. v. Velde f.* 1665 or 1669.

14 c. — (1642) — C. on W. — $0,88$ h.; $0,40\frac{1}{2}$ w. — Ph. — Illustr. Plate 19.

1660 Pasturage near a leafless tree. Signed: *A. v. Velde f.*

14 c. — (1644) — W. — $0,32\frac{1}{2}$ h.; $0,39\frac{1}{2}$ w.

Jan van der Heyde. Born at Gorkum 1637, died at Amsterdam 1712.

1661 A view of the town in old Brussels. Monogram: J. V. H. 1678.

16 a. — (1629) — W. — $0,20$ h.; $0,27\frac{1}{2}$ w.

1662 View of a monastery in the hills. Signed: *V. Heyde.*

11 b. — (1630) — W. — $0,24$ h.; $0,29\frac{1}{2}$ w. — Ph.

1663 View of a monastery or castle, with a deer-park in front of it. Signed: *J. v. der Heyde.*

11 b. — (1631) — W. — $0,24$ h.; $0,29$ w. — Ph.

1664 A street with a church and a monastery. Signed: *V. Heyde.*

8 a. — (1632) — W. — $0,32\frac{1}{2}$ h.; $0,43\frac{1}{2}$ w.

Meindert Hobbema. Born at Amsterdam 1638, died there 1709. Pupil of Jac. van Ruisdael.

1665 A road between huts under the trees. The genuineness is doubted by some connoisseurs, but probably unjustly so. Signed: *M. Hobbema.*

13 a. — (1663) — W. — $0,33\frac{1}{2}$ h.; $0,41\frac{1}{2}$ w. — Ph.

Jan Weenix. Born at Amsterdam 1640, died there 1719. Pupil of his father Giov. Batt. Weenix.

1666 Still-life with a dead deer. Signed: *J. Weenix. f. 1689.*

K 3. — (1696) — C. — $1,27\frac{1}{2}$ h.; $1,69$ w. — Ph.

1667 Still-life with a dead hare. Signed: *J. Weenix. f. 1690.*

K 3. — (1698) — C. — $1,80$ h.; $1,70$ w. — Ph.

1668 Still-life with a blue cushion. Signed: *J. Weenix. f. 1689.*

L 3. — (1697) — C. — $0,97$ h.; $0,81$ w.

1669 Still-life with a dead white cock.

K 4. — (1699) — C. — $1,00\frac{1}{2}$ h.; $0,80\frac{1}{2}$ w.

*Van der
Heyde
not in
Hobbema*

Imitator of Jan Weenix.

Dead game and implements of the chase.

1670

P 11. — (1700) — C. — 0,98 h.; 0,73½ w.

Eglon Hendrik van der Neer Born at Amsterdam 1643, died at Düsseldorf 1703. Son of Aert van der Neer, pupil of Jac. van Loo.The lute-player. Three-quarter-length. Signed: *Van der Neer*.**1671**

x

14 a. — (1689) — W. — 0,36½ h.; 0,29½ w. — Ph.

Johannes Verkolje. Born at Amsterdam 1650, died at Delft 1693. Pupil of Jan Lievensz in Amsterdam.A trumpeter, trying to detain a young lady to a morning repast. Signed: *J. Verkolje*.**1672**

A

17 a. — (1818) — C. — 0,70 h.; 0,66 w. — Ph.

Abraham Storck. Born at Amsterdam about 1630 (not 1650), died there about 1710.The harbour of Amsterdam. Signed: *A. Storck . F.* 1689.**1673**

13 c. — (1724) — C. — 0,71 h.; 0,85½ w.

Jan Griffier. Born at Amsterdam 1656, died in London 1718. Imitator of Herm. Saftleven.Mountain and river landscape, with a fine church with a cupola. Signed: *J. GRIFFIER . 1708 . LONDON*.**1675**

P 11. — (1738) — W. — 0,65½ h.; 0,87½ w.

Valley with a river and many barges lying in harbour. Signed: *J. GRIFFIER . Fc . LONDON*.**1676**

P 11. — (1739) — W. — 0,64½ h.; 0,86½ w.

Romantic valley with people in the water bathing. Signed: *J. GRIFFIER . F.***1677**

10 c. — (1741) — Cpr. — 0,37½ h.; 0,49½ w.

A valley in which a fair is being held. Signed: *GRIFFIER*.**1678**

Q 1. — (1742) — Cpr. — 0,52½ h.; 0,66½ w.

A valley with many figures and a stage in the open air. Signed: *GRIFFIER*.**1679**

Q 1. — (1743) — Cpr. — 0,52½ h.; 0,66 w.

Fair in a valley. On the right an inn. Signed: *GRIFFIER*.**1680**

7 b. — (1745) — Cpr. — 0,47 h.; 0,53 w.

- 1681** Fair in a valley. Inn on the left. Signed: GRIFFIER.
7 b. — (1746) — Cpr. — 0,47 h.; 0,53 w.
- 1682** Valley with tents at the foot of a mountain. — Signed:
J. GRIFFIER.
P 1. — (1748) — Cpr. — 0,38 h.; 0,49½ w.
- 1683** Valley with an arched bridge before the town. — Signed:
GRIFFIER.
P 1. — (1749) — W. — 0,46½ h.; 0,58½ w.
- 1684** A castle above the valley at the foot of high mountains.
Signed: GRIFFIER.
P 5. — (1751) — Cpr. — 0,47½ h.; 0,53 w.
- 1685** Mountain and river landscape with a harbour in the foreground on the left. Signed: GRIFFIER. F.
P 1. — (1744) — W. — 0,37½ h.; 0,48 w.
- 1686** Mountain and river landscape with wooden steps in the foreground on the left.
Q 2. — (1750) — W. — 0,37½ h.; 0,48 w.
- 1687** Road by the forest stream, mountains in the distance.
9 b. — (1740) — W. — 0,41½ h.; 0,45 w.
- 1688** Valley with a river, a bay with a light-house.
9 b. — (1747) — Cpr. — 0,46½ h.; 0,58½ w.
- 1689** Water-mill in the mountains.
P 1. — (1753) — C. — 0,44½ h.; 0,60 w.
- 1690** River landscape with the ruins of a castle on the hill.
Probably by Griffier. Latterly erroneously as Saftleven.
9 b. — (1357) — W. — 0,42½ h.; 0,44½ w.
- 1691** Fair in a valley. On the left an inn under the trees.
Perhaps only a picture of the school, or a copy.
Q 1. — (1753) — W. — 0,49½ h.; 0,64½ w.
- Rachel Ruysch.** Born at Amsterdam 1664 or 1665, died there 1750. Pupil of W. van Aelst.
- 1692** Fruit-piece with a stag-beetle. Signed: *Rachel Ruysch*. 1718.
7 a. — (1788) — Cpr. — 0,74 h.; 0,61½ w.
- 1693** Flowers in a glass, a red and white tulip above the rest.
Signed: *Rachel Ruysch*.
16 a. — (1789) — Cpr. — 0,73½ h.; 0,61½ w.

Flowers and living creatures, in front of a rock. Signed: **1694**
Rachel Ruysch.

16 a. — (1790) — C. — $0,71\frac{1}{2}$ h.; $0,56\frac{1}{2}$ w.

Nicolas Verkolje. Born at Delft 1673, died at Amsterdam 1746. Pupil of his father Jan Verkolje.

A gentleman in the vegetable market. **1696**

16 b. — (1817) — C. — $0,47$ h.; $0,37$ w.

Jan van Huysum. Born at Amsterdam 1682, died there 1749. Pupil of his father Justus van Huysum.

A nosegay in a glass, and an orange. Signed: *Jan van Huysum Fecit.* **1697** ✕

17 b. — (1836) — C. — $0,92\frac{1}{2}$ h.; $0,70$ w — Ph.

A nosegay in an ornamented earthenware vase, and a bird's nest. Signed: *Jan van Huysum fecit.* **1698**

8 a. — (1827) — W. — $0,89$ h.; $0,32$ w.

Road by the river side. Signed: *J. v. Huysum .f.* **1699**

9 b. — (1838) — C. — $0,40$ h.; $0,48$ w.

Jacob de Wit. Born at Amsterdam 1695, died there 1754. Influenced in Amsterdam and Antwerp.

Naked children with implements of the chase. Grey chiaro oscuro. Signed: *I. d. Wit.* 1733. **1700**

13. — (1881) — C. — $0,82$ h.; $1,33$ w.

F. The Leiden School

Gerard Dou. Born at Leiden 1613, died there 1675.
 Pupil of Rembrandt's early period in Leiden.

The artist himself in his studio. Signed: G. DOV. 1647. **1704** ✕

15 c. — (1229) — W. — $0,48$ h.; $0,84\frac{1}{2}$ w. — Ph.

A cat in a window. Signed: G. DOV. 1657. **1705** ✕

15 a. — (1230) — W. — $0,84$ h.; $0,26\frac{1}{2}$ w. — Ph.

A girl in a window gathering grapes, with a candle in her hand. Signed: G. DOV. 165(6). **1706** ✕

15 a. — (1231) — W. — $0,35\frac{1}{2}$ h.; $0,59\frac{1}{2}$ w. — Ph.

A violin-player in a window. Probably erroneously considered the portait of the artist himself. Signed: G. DOV. 1665. **1707** ✕

15 c. — (1232) — W. — $0,40$ h.; $0,29$ w. — Ph. — Illustr. Plate 22.

- 1708** Still-life with a silver watch in a grey window niche.
Signed: G. DOV. 1667.

15 a. — (1237) — W. — 0,43 h.; 0,35 $\frac{1}{2}$ w. — Ph.

- 1709** The old schoolmaster in an arched window. Signed: G. DOV. 1671.

15 c. — (1233) — W. — 0,32 h.; 0,24 $\frac{1}{2}$ w. — Ph.

- 1710** The dentist. Signed: G. DOV. 1672.

15 c. — (1234) — W. — 0,31 h.; 0,24 w. — Ph.

- 1711** A hermit kneeling in prayer. Signed: G. DOV.

15 c. — (1235) — W. — 0,57 h.; 0,43 w. — Ph.

- 1712** A girl watering flowers in a window, with a candle in her hand. Signed: G. DOV.

15 c. — (1236) — W. — 0,28 h.; 0,20 $\frac{1}{2}$ w. — Ph.

- 1713** A young man and a girl in a wine-cellar. Signed: G. DOV.

15 a. — (1241) — W. — 0,33 h.; 0,25 w. — Ph.

- 1714** An old woman who has lost her thread. Night-piece.
Signed: G. DOV.

15 a. — (1240) — W. — 0,33 $\frac{1}{2}$ h.; 0,26 $\frac{1}{2}$ w. — Ph.

- 1715** A young man holding a light to the face of a young girl.
Signed: G. DOV.

15 c. — (1244) — W. — 0,44 h.; 0,34 w. — Ph.

- 1716** A hermit reading. Half-length. Its genuineness as an original not undisputed. Signed: G. DOV.

15 c. — (1246) — W. — 0,27 h.; 0,19 w. — Ph.

- 1717** A young girl at a table.

15 c. — (1238) — W. — High oval; 0,41 $\frac{1}{2}$ h.; 0,12 w.

- 1718** An old woman in a hat, with a book.

15 c. — (1243) — W. — 0,16 $\frac{1}{2}$ h.; 0,14 w. — Ph.

- 1719** An old woman in spectacles reading a newspaper.

15 c. — (1239) — W. — High oval; 0,12 $\frac{1}{2}$ h.; 0,09 w. — Ph.

- 1720** An old woman without spectacles, with a book. Probably the mother of Dou's master, Rembrandt.

15 c. — (1242) — W. — High oval; 0,24 h.; 0,19 $\frac{1}{2}$ w. — Ph.



No. 1707. Gerard Dou.



No. 1751. Frans van Mieris d. A.



No. 1732. Gabriel Metsu.



No. 1830. Gerard Ter Borch.

After Gerard Dou.

A boy and a girl with a mouse-trap. Signed: *G. Dou.* **1721**

P 5. — (1245) — W. — 0,26½ h.; 0,21 w.

A girl with a lantern. **1722**

P 7. — (1248) — W. — 0,22½ h.; 0,17 w.

Unknown Imitator of Gerard Dou.

Mary Magdalene among ruined walls. Signed: *G. Dou.* **1723**

P 8. — (1247) — W. — 0,80 h.; 0,48½ w.

Cornelis Stooter. Proved to have been in Leiden after 1622, died there 1655.

A fishing boat on a rough sea. Formerly erroneously ascribed to Abr. Storck. Signed: *S. T. O.* **1723 A**

8 a. — (1725) — Cat. 1887: No. 1674. — W. — 0,39 h.; 0,50 w.

Pieter de Ring. Born at Leiden about 1615—1620; died there 1660. Pupil of Jan Davidsz de Heem in Leiden.

Still-life with a pheasant. On the right, the ring. **1724**

K 4. — (1264) — C. — 0,96½ h.; 0,79 w.

Jan Steen. Born at Leiden about 1626, died there 1679.

Pupil of N. Knupfer and Jan van Goyen.

The marriage at Cana. Signed: *J. Steen.* **1725** ✱

15 b. — (1579) — W. — 0,58½ h.; 0,48 w. — Ph.

Mother and child. Three-quarter-length. Signed: *J. Steen.* **1726** ✕

17 b. — (1580) — C. on W. — 0,29 h.; 0,24½ w. — Ph.

The expulsion of Hagar. Signed: *J. Steen.* **1727** ✕

17 b. — (1581) — C. — 1,36 h.; 1,09 w. — Ph.

Arie de Vois. Born at Utrecht? about 1630, died at Leiden 1680. Pupil of N. Knupfer and A. van den Tempel.

Women bathing. Signed: *A. D. Vois f.* 1666. **1728**

7 a. — (1667) — W. — 0,30 h.; 0,37 w.

The wine-bibber. Three-quarter-length. Signed: *A. D. Vois . f.* **1729** ✕

13 b. — (1668) — W. — 0,19½ h.; 0,16 w. — Ph.

The beautiful shepherdess. Monogram: *A. D. V.* **1730**

9 c. — (1669) — C. — 0,37½ h.; 0,21 w.

✓ **Quirin Gerritsz van Brekelenkam.** Born at Zwammerdam, died at Leiden 1668.

- 1731** Visit to a mother with a young baby. Signed: *Q. Brekelenkam.*

15 b. — (1789) — W. — 0,86 h.; 0,81 w.

Gabriel Metsu. Born at Leiden 1630, died at Amsterdam 1667. Probably a pupil of Dou in Leiden, and afterwards influenced by Dirk Hals and by Rembrandt in Amsterdam.

- 1732** Lovers at breakfast. Signed: *G. Metsu*. 1661.

16 c. — (1408) — W. — 0,85½ h.; 0,30½ w. — * N. F. 16. — Ph. — Illustr. Plate 22.

- 1733** A man selling poultry. Signed: *G. Metsu*. 1662.

11 c. — (1409) — W. — 0,61½ h.; 0,45½ w. — Ph.

- 1734** A woman selling poultry. Signed: *G. Metsu*. 1662.

11 c. — (1410) — W. — 0,60½ h.; 0,45 w. — Ph.

- 1735** The old game-dealer. Signed: *G. Metsu*.

11 a. — (1411) — W. — 0,57 h.; 0,43 w. — Ph.

- 1736** A lady with a lace pillow. Signed: *G. Metsu*.

16 c. — (1413) — W. — 0,86 h.; 0,26½ w. — Ph.

- 1737** A smoker sitting by the fire. Night-piece. Signed: *G. Metsu*.

16 c. — (1412) — W. — 0,27½ h.; 0,28 w. — Ph.

- 1738** A woman with a letter. Three-quarter-length. That this is an original by Metsu, has been justly disputed.

13 b. — (1414) — W. — 0,24 h.; 0,19½ w.

Abraham Begeyn. Born at Leiden 1637 or 1638, died as Court-painter in Berlin 1697.

- 1739** Three goats under a tree. Signed: *A. Begeyn*.

P 4. — (1496) — W. — 0,21½ h.; 0,24½ w.

Frans Mieris the Elder. Born at Leiden 1635, died there 1681. Pupil of Abr. Toorenvliet and Ger. Dou.

- 1740** A warrior in a red cap. Half-length. Signed: *F. van Mieris*. A°. 1667.

13 b. — (1589) — W. — 0,17½ h.; 0,13½ w.

- A young woman at her toilette. Signed on the back: *Anno 1667 . Juny . Luyd . Bat . F . van Mieris fecit.* 1741 x
- 13 c. — (1587) — W. — 0,27 h.; 0,22 w. — Ph.
- A young woman receiving a love-letter. Signed: *F . van Mieris . Anno 1671.* 1742 x
- 17 b. — (1582) — C. — 0,29½ h.; 0,24 w. — Ph.
- A lute-player with her teacher. Signed: *F . van Mieris . Anno 1672.* 1743 x
- 17 c. — (1584) — W. — 0,41 h.; 0,31 w. — Ph.
- The Magdalene in a cave. Three-quarter-length. Signed: *F . van Mieris 1674.* 1744
- P 7. — (1583) — W. — 0,30½ h.; 0,16 w.
- An old woman with a flower-pot. Three-quarter-length. Signed: *F . van Mieris.* 1745 x
- 15 a. — (1585) — W. — 0,29 h.; 0,22 w. — Ph.
- An old woman with a wooden ewer. Signed: *F . van Mieris.* 1746 x
- 15 a. — (1586) — W. — 0,29 h.; 0,22 w. — Ph.
- A soldier smoking. Signed: *F . v . Mieris.* 1747 x
- 16 c. — (1588) — W. — 0,32 h.; 0,25½ w. — Ph.
- An old scholar in an arched window. Signed: *F . v . Mieris.* 1748 x
- 11 a. — (1590) — W. — 0,31½ h.; 0,24½ w. — Ph.
- A tinker in a village street. Signed: *F . van Mieris.* 1749 x
- 13 b. — (1591) — W. — 0,48 h.; 0,54½ w. — Ph.
- The artist painting a lady. Signed: *F . van Mieris.* 1750 x
- 11 b. — (1592) — W. — 0,59½ h.; 0,46 w. — Ph.
- The connoisseur in the artist's studio. Was signed. 1751 x
- 11 b. — (1593) — W. — 0,63½ h.; 0,47 w. — Ph. — Illustr. Plate 22.
- The dealer in cloth. Three-quarter-length. 1752
- 13 b. — (1595) — W. — 0,31 h.; 0,15 w.
- Poetry. Allegorical figure in a rich landscape. Three-quarter-length. 1753
- 11 a. — (1596) — W. — 0,32 h.; 0,25½ w.
- After Frans van Mieris.**
- A lady feeding her parrot. Three - quarter - length. The original in the Pinakothek in Munich. 1754 x
- 13 b. — (1594) — W. — 0,22½ h.; 0,17½ w. — Ph.

- Dominicus van Tol.** Born at Bodegraven between 1631 and 1642, died at Leiden 1676. Pupil of G. Dou.
- 1755** A man eating a herring in an arched window. Signed: D. V. TOL.
16 a. — (1498) — W. — 0,26 h.; 0,19 w. — Ph.
- 1756** A woman winding yarn in an arched window. Signed D. V. TOL.
9 a. — (1499) — W. — 0,33½ h.; 0,26 w. — Ph.
- Jacob Toorenvliet.** Born at Leiden 1635 or 1636; died there 1719. Pupil of his father Abr. Toorenvliet.
- 1757** Four musicians. Three-quarter-length. Signed: *J. Toorenvliet . F. Ao . 1678.*
11 a. — (1705) — Cpr. — 0,28½ h.; 0,31½ w.
- 1758** The fishwoman. Three-quarter-length. Signed: *J. Toorenvliet . F. Ao . 1679.*
11 a. — (1706) — Cpr. — 0,22 h.; 0,17 w.
- 1759** The Rabbi. Three-quarter-length. Signed: *J. Toorenvliet 1679.*
11 a. — (1707) — W. — 0,22 h.; 0,17 w.
- 1760** A gentleman giving a flower to a girl selling game.
P 10. — (1708) — C. — 0,40 h.; 0,32 w.
- Pieter Cornelisz van Slingelandt.** Born at Leiden 1640, died there 1691. Pupil of G. Dou.
- 1761** A young girl with a dog, which a young man is teasing with his flute. Signed: *P. v. Slingeland . 1672.*
15 a. — (1656) — W. — 0,39½ h.; 0,30½ w. — Ph.
- 1762** An old woman giving a cock to a young woman through a window. Signed: *P. v. Slingelandt . 1672.*
15 c. — (1656) — W. — 0,35½ h.; 0,28 w. — Ph.
- 1763** A lady singing at a harpsichord. — Signed: *P. v. Slingelandt.*
16 c. — (1657) — W. — 0,32½ h.; 0,26 w.
- In the style of Slingelandt.**
- 1764** The music lesson, in a richly furnished room.
P 8. — (1658) — W. — 0,59¼ h.; 0,46½ w. — Ph.

Attributed to Karel de Moor the Younger. Born at Leiden 1656; died at Warmond 1738. Pupil of Abr. van den Tempel, Frans Mieris and others. Knight of the Roman Empire.

A hermit praying under a tree. This picture is older than de Moor. It shows the hand of a fellow student or pupil of G. Dou. Signed (in a suspicious manner): *Ritt, C... de Moor.* 1765

15 b. — (1737) — W. — $0,91\frac{1}{2}$ h.; $0,69\frac{1}{2}$ w.

Willem van Mieris. Born at Leiden 1662; died there 1747. Pupil of his father Frans Mieris the Elder.

A young man with a hurdy-gurdy, resting, a young woman bringing him wine. Signed: *W. van Mieris fe. A^o 1694.* 1766 ✕

13 a. — (1770) — C. — $0,48\frac{1}{2}$ h.; $0,40\frac{1}{2}$ w. — Ph.

A game-dealer in an arched window. — Signed: *W. van Mieris 1699.* 1767

8 c. — (1771) — W. — $0,29\frac{1}{2}$ h.; $0,24$ w.

The merry tippler in an arched window. — Signed: *W. van Mieris. f. A^o 1699.* 1768 ✕

8 c. — (1772) — W. — $0,25$ h.; $0,22$ w. — Ph.

A trumpeter in an arched window. Signed: *W. van Mieris Fe. A^o 1700.* 1769 ✕

7 a. — (1773) — W. — $0,30$ h.; $0,24\frac{1}{2}$ w. — Ph.

Cephalus with his beloved Procris, wounded by him while hunting. Signed: *W. van Mieris. Fe. A^o 1702.* 1770 ✕

10 c. — (1774) — W. — $0,37\frac{1}{2}$ h.; $0,44$ w. — Ph.

Cupid, near the slumbering Venus. Signed: *W. van Mieris. Fe. Anno 1703.* 1771 ✕

7 b. — (1775) — C. on W. — $0,13\frac{1}{2}$ h.; $0,17$ w. — Ph.

Bacchus finding and embracing the deserted Ariadne. Signed: *W. van Mieris. Fe. 1704.* 1772 ✕

7 b. — (1776) — W. — $0,59\frac{1}{2}$ h.; $0,75\frac{1}{2}$ w. — Ph.

The fortune-teller. Three-quarter-length. Signed: *W. van Mieris. Fe. A^o 1706.* 1773 ✕

8 c. — (1777) — W. — $0,29$ h.; $0,24$ w. — Ph.

A man with a hurdy-gurdy, and a girl bringing him drink. Signed: *W. van Mieris. Fe. A^o 1706.* 1774

7 a. — (1778) — W. — $0,29$ h.; $0,24$ w.

- 1775** The recognition of Preciosa. Signed: *W. van Mieris. Fe. Anno 1709.*
9 c. — (1779) — W. — 0,41 $\frac{1}{2}$ h.; 0,52 w. — Ph.
- 1776** Venus and Cupid before Paris. Signed: *W. van Mieris. F. A° 1717.*
7 b. — (1780) — C. — 0,14 h.; 0,17 w.
- 1777** A monkey's coffee-party. Signed: *W. van Mieris. F. Anno 1719.*
9 a. — (1781) — W. — 0,28 $\frac{1}{2}$ h.; 0,38 w. — Ph.
- 1778** The old cook. Three-quarter-length. Signed: *Ao 1729.*
13 b. — (1782) — W. — 0,19 h.; 0,15 $\frac{1}{2}$ w.
- Pieter Leermans.** Circumstances of his life unknown, said to have been a pupil of G. Dou. Was still living in 1682.
- 1779** A hermit near ruined walls. Signed: *P. Leermans.*
15 b. — (1801) — W. — 0,41 $\frac{1}{2}$ h.; 0,33 w. — Ph.

G. The masters of Middelburg, Dordrecht and Rotterdam

Mattheus Molanus. Was dean of the St. Lucas Guild at Middelburg in 1626, died there 1645.

- 1780** Village landscape. Signed: *M. Molanus. 1635.*
Q 3. — (1180) — W. — 0,40 h.; 0,61 $\frac{1}{2}$ w.

Benjamin Gerritsz Cuyp. Born at Dordrecht 1612; died there 1652. Pupil of Jacob Gerritsz Cuyp, who was his uncle, therefore cousin of the following.

- 1781** A man playing the fiddle and singing.
17 b. — (1806) — W. — Broad oval; 0,27 h.; 0,34 $\frac{1}{2}$ w.

Aelbert Cuyp. Born at Dordrecht 1620; died there 1691. Pupil of his father Jacob Gerritsz Cuyp.

- 1782** Portrait of a boy with a greyhound. Three-quarter-length. Signed: *A. C.* The authorship of Cuyp is not undoubted.
L 3. — (1868) — W. — 1,14 h.; 0,82 w.

A white horse, held by a groom, in a landscape. In the first edition of this Catalogue, Cuyp's authorship was contested. With other connoisseurs we now return to the opinion that the picture is perhaps by the master himself. **1782 A** x

L 2. — (1370) — C. — $1,02\frac{1}{2}$ h.; $1,58\frac{1}{2}$ w. — Ph.

After A. Cuyp.

A gentleman and a lady on horseback. The original is in the possession of Mr. Adr. Hope in London. **1783**

L 2. — (1367) — C. — $1,16$ h.; $1,70$ w.

Portrait of a man. Three-quarter-length. Supposed to be Cuyp's own portrait. Good original, perhaps by A. Camerarius. See Unabridged Catalogue. — Signed (in an unusual manner for Cuyp): *A. Cuyp*. **1785** x

L 3. — (1369) — C. — $1,08$ h.; $0,88$ w. — Ph.

Godfried Schalcken. Born at Made 1643, died in the Hague 1706. Came to Dordrecht young. Pupil of Samuel van Hoogstraeten, imitator of Gerard Dou.

A girl reading a letter. Half-length. Signed: *G. Schalcken*. **1786** x

17 b. — (1684) — W. — $0,27$ h.; $0,20\frac{1}{2}$ w. — Ph.

A lady casting a light on the face of the spectator. Half-length. Signed: *G. Schalcken*. **1787** x

8 c. — (1685) — W. — $0,26$ h.; $0,20\frac{1}{2}$ w. — Ph.

An old woman with a book in her lap. Life-size. Three-quarter-length. Signed: *G. Schalcken*. **1788**

50 b. — (1688) — C. — $0,81$ h.; $0,69\frac{1}{2}$ w.

A young man with earrings, lighting up the face of the sculptured bust of a young woman. Three-quarter-length. **1789** x

13 a. — (1686) — W. — $0,44\frac{1}{2}$ h.; $0,31$ w. — Ph.

A girl holding an egg to the light. Three-quarter-length. **1790** x

17 b. — (1687) — W. — $0,28$ h.; $0,21\frac{1}{2}$ w. — Ph.

Aert (Arent) de Gelder. Born at Dordrecht 1645, buried there 1727. Pupil of Rembrandt's late period.

Christ presented to the people. Worked out from the well known etching of Rembrandt, Signed: *A. de Gelder*. **1791** x

f. 1671.

K 2. — (1709) — C. — $1,52$ h.; $1,91$ w. — Ph.

1792 A halberdier. Half length.K 1. — (1710) — C. — $0,82\frac{1}{2}$ h.; $0,72\frac{1}{2}$ w. — Ph. — Illustr. Plate 41.**1792 A** An important document. A lady, and a man writing at a table covered with a red cloth. Three-quarter-length. Hitherto erroneously ascribed to Chr. Paudiss. See Unabridged Catalogue.

L 2. — (1820) C. — 1,02 h.; 1,52 w. — Ph.

Arnold Boonen. Born at Dortrecht 1669; died at Amsterdam 1729. Pupil of Godfried Schalcken at Dortrecht.**1793** A girl placing a candle in a lantern. Half-length. Signed: *A . Boonen* 1695.

9 b. — (1794) — C — 0,33 h.; 0,27 w.

1794 A hermit reading by lamp-light. Three-quarter-length. Signed: *A . Boonen*.

P 10. — (1797) — C. — 0,42 h.; 0,31 w.

1795 A girl with a lantern, and a boy. Three-quarter-length. Signed: *A . Boonen*.9 b. — (1795) — C. — $0,47\frac{1}{2}$ h.; 0,38 w.**1796** A young smoker and a young drinker. Three-quarter-length. Night-piece. Signed: *A . Boonen* 1698.9 b. — (1796) — C. — $0,47\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w.**1797** A young woman with a parrot. Three-quarter-length.

13 c. — (1798) — C. — 0,43 h.; 0,34 w.

1798 An old merchant in spectacles. Three-quarter-length.

13 c. — (1799) — C. — 0,47 h.; 0,34 w.

1799 A young man, looking at a drawing by the light of a candle.9 b. — (1800) — C. — $0,83\frac{1}{2}$ h.; $0,27\frac{1}{2}$ w.**Cornelis Saftleven (Sachtleven).** Born at Rotterdam 1606; died there 1681. Pupil of his father Herm. Saftleven the Elder; brother of the landscape-painter Herm. Saftleven the Younger.**1800** In the stable. A man pouring water into a trough. Was signed: *Saft Leven*. See Unabridged Catalogue.

13 b. — (1808) — W. — 0,32 h.; 0,53 w.

1801 Peasants playing and singing. Hitherto erroneously, but also uncertainly, ascribed to D. Ryckaert. Signed: *C. . aft . .*

18 c. — (1108) — W. — 0,36 h.; 0,28 w. — Ph.

Feeding poultry in a peasant's cottage. This picture and the one which follows are by some attributed to Egb. v. d. Poel. With this view we do not agree. Signed: *C. Sachtleven* 1678. **1802**

15 b. — (1289) — W. — $0,49\frac{1}{2}$ h.; 0,66 w.

Feeding ducks in front of a peasant's cottage. See note to the preceding. Signed: C. S. 1678. **1803**

15 b. — (1290) — W. — $0,49\frac{1}{2}$ h.; 0,65 w.

Still-life in the interior of a peasant's cottage. **1804**

P 5. — (1292) — W. — 0,51 h.; $0,40\frac{1}{2}$ w.

Ludolf (Leuff) de Jongh. Born at Overschie 1616, died at Hillegersberg 1697 (1674?). Pupil of Corn. Saftleven, Ant. Palamedes and Jan van Bylert.

Portrait of a young woman holding her little daughter by the hand. Three-quarter-length. Signed: *L. D. Jongh. f. Ao.* 1653. **1805**

K 1. — (1280) — C. — 1,10 h.; 0,97 w. — Ph.

Hendrik Martensz Sorgh, called **Rokes.** Born at Rotterdam 1611, died 1670. Pupil of Willem Buyteweck.

A cook with a Rotterdam fishwoman. Signed: *H. M.* (monogram) *Sorgh.* 1664. **1806**

16 c. — (1501) — W. — 0,49 h.; 0,37 w. — Ph.

The master paying the labourers their wages. Signed: *H. M.* (monogram) *Sorgh.* 1667. **1807**

13 b. — (1502) — W. — 0,48 h.; 0,34 w.

A man and woman playing cards in an alehouse. Was signed: *Sorgh.* **1808**

17 a. — (1503) — W. — $0,58\frac{1}{2}$ h.; 0,83 w.

Jan (or Joost?) van Ossenbeeck. Born at Rotterdam 1627 (?), died at Regensburg 1678.

A lady and gentleman visiting a shepherd's hut. Signed: *J. Ossenbeeck. f.* 1664. **1809**

17 c. — (1538) — C. — 0,52 h.; 0,81 w.

Abraham de Hondt (Hondius). Born at Rotterdam 1638 or 1639, died at London 1691.

A boar-hunt. Signed (painted over): A. DE. HON. . . 16. . . **1810**

12 a. — (1147) — W. — 0,73 h.; 0,93 w.

Jacob Ochtervelt. 1665 to 1672 in Rotterdam; proved to have lived in Amsterdam in 1674.

- 1811** A gentleman cutting slices of lemon into a glass for a lady, who has a little dog in her lap, and a little girl near her. Signed: *J. Ochtervelt . f .* 1669.

17 a. — (1802) — C. — $0,81\frac{1}{2}$ h.; $0,60\frac{1}{2}$ w. — Ph.

Adriaen van der Werff. Born at Kralingen near Rotterdam 1659, died at Rotterdam 1722. Pupil of Eglon van der Neer.

- 1812** A loving young pastoral couple. Signed: *Adⁿ. van der Werff . fec . an .* 1689 (not 1669).

7 c. — (1754) — W. — $0,58\frac{1}{2}$ h.; $0,47\frac{1}{2}$ w. — Ph.

- 1813** Family group, parents with three children, in a stone arch. Supposed to be the master himself with his family. Signed: *Adrⁿ. van der Werff . f .* 168.

7 a. — (1755) — C. — 0,61 h.; $0,54\frac{1}{2}$ w. — Ph.

- 1814** Lot and his daughters. Signed: *Adrⁿ. v . Werff . fec .* 1694.

7 b. — (1756) — W. — $0,99\frac{1}{2}$ h.; $0,81\frac{1}{2}$ w. — Ph.

- 1815** Venus and Cupid. Signed: *Adrⁿ. van d Werff . an^o* 1699.

7 c. — (1757) — W. — 0,87 h.; 0,90 w. — Ph.

- 1816** A hermit in a red cloak. Three-quarter-length. — Signed:

A . v . Werff . fe . ANNO 1705.

7 b. — (1758) — W. — $0,97\frac{1}{2}$ h.; 0,90 w. — Ph.

- 1817** The penitent Magdalene. — Signed: *Chev^r v^r Werff . fec . an^o* 1711.

7 c. — (1759) — W. — $0,84\frac{1}{2}$ h.; $0,25\frac{1}{2}$ w. — * III, 12. — Ph.

- 1818** The judgment of Paris. — Signed: *Chev^r v^r Werff . fec . An^o* 1712.

7 c. — (1760) — W. — 0,56 h.; $0,49\frac{1}{2}$ w. — Ph.

- 1819** The Virgin with the Child Jesus and St. John. Signed: *Chev^r v^r Werff . fec . an^o* 1715.

7 c. — (1761) — W. — 0,46 h.; 0,34 w. — * III, 35. — Ph.

- 1820** The Annunciation. — Signed: *Chev^r vandr Werff . fec . an^o* 1718.

7 b. — (1762) — Transferred from wood to canvas. — 0,71 h.; 0,52 w. — Ph.

Diogenes with his lantern in the market. Signed: A. V. WERFF. 1821

7 b. — (1763) — W. — 0,29 h.; 0,24 w.

Lady and gentleman playing chess. Signed: A. v. WERFF. 1822

7 c. — (1765) — W. — 0,34½ h.; 0,26 w.

The expulsion of Hagar. Signed: A. v. d. Werff. 1823

7 c. — (1764) — C. — 0,57½ h.; 0,59½ w. — Ph.

Pieter van der Werff. Born at Kralingen near Rotterdam 1665, died at Rotterdam 1718. Pupil of his brother Adriaen van der Werff.

St. Jerome. Signed: P. v. Werff. fe. Anº 1707. 1824

7 b. — (1768) — C. — 0,29 h.; 0,24½ w. — Ph.

A girl throwing a mouse which has been caught, out of the window. Signed: P. v. W. 1825

9 a. — (1766) — W. — 0,30 h.; 0,14 w.

Eating mussels in a tavern by the sea-shore. The picture seems almost too good for the master. 1826

13 a. — (1767) — C. — 0,38½ h.; 0,31½ w. — Ph.

H. The masters of Kampen, Deventer and Alkmaar.

Hendrik Avercamp, called De Stomme van Kampen.

Born at Amsterdam 1585, died at Kampen after 1663.

Sledging and skating. 1827

P 5. — (1027) — W. — 0,24½ h.; 0,45 w.

Games on the ice. 1828

P 5. — (1028) — W. — 0,24½ h.; 0,43 w.

Gerard Ter Borch (Terborch). Born at Zwolle about 1617, died at Deventer 1681. Pupil of his father and of P. Molijn at Haarlem. Influenced by Frans Hals.

An officer writing a letter in the presence of his trumpeter who is waiting for it. Monogram: G. T. B. 1829

16 b. — (1338) — C. — 0,51½ h.; 0,38½ w. — Ph.

- 1830** A lady washing her hands in a basin which a maid is holding for her. Signed: *G. T. Borch.*

16 b. — (1389) — W. — 0,58 h.; 0,43 w. — Ph. — Illustr. Plate 22.

- 1831** A lady playing the lute, with her cavalier. Three-quarter-length. Monogram: *G. T. B.*

16 a. — (1340) — W. — 0,36 $\frac{1}{2}$ h.; 0,31 w. — Ph.

- 1832** A lady in white satin, with her back towards the spectator, in front of a bed with red curtains.

16 a. — (1341) — W. — 0,39 h.; 0,27 $\frac{1}{2}$ w. — Ph.

- 1833** An officer reading a letter in the presence of a trumpeter who is waiting. In 1754 correctly as Terborch. Earlier and later erroneously as Metsu.

16 a. — (1415) — W. — 0,37 $\frac{1}{2}$ h.; 0,39 w. — Ph.

Caesar van Everdingen. Born at Alkmaar 1606, died 1697. Passes as a pupil of J. v. Bronkhorst in Utrecht.

- 1834** Bacchus with two nymphs and Cupid. Monogram: *C. V. E.*

L 3. — (1505) — C. — 1,47 h.; 1,61 w. — Ph.

Allart van Everdingen. Born at Alkmaar 1621, died at Amsterdam 1675. Brother of C. van Everdingen, pupil of R. Savery and P. Molyn. Travelled in Norway.

- 1835** Stag hunt by a mountain lake. — Signed: *A. VAN EVERDINGEN 1649.*

8 a. — (1506) — W. — 0,45 $\frac{1}{2}$ h.; 0,64 $\frac{1}{2}$ w. — Ph.

- 1836** A great waterfall. Signed: *A. v. Everdingen.*

10 b. — (1508) — C. — 1,43 $\frac{1}{2}$ h.; 1,72 w. — Ph.

- 1837** Hilly landscape with a castle. Signed: *A. v. Everdingen.*

15 a. — (1507) — W. — 0,35 h.; 0,42 $\frac{1}{2}$ w.

- 1838** Watermills.

15 a. — (1509) — W. — 0,35 h.; 0,42 $\frac{1}{2}$ w.

- 1839** Small landscape with trees and rocks.

11 b. — (1510) — W. — 0,26 h.; 0,24 $\frac{1}{2}$ w.

J. Masters of various and uncertain Dutch Schools

Jan Lys (Lis), called Pan. Born in the latter part of the 16th. Century, according to Sandrart at Oldenburg, but according to the chronicles of Hoorn in this town; died 1629 at Venice. Pupil of Hendrik Goltzius at Haarlem. Not to be confounded with the pupil of Poelenburgh, Dirk van der Lisse.

The penitent Magdalene. Three-quarter-length. 1840
L 2. — (1179) — C. — 1,14 h.; 1,31 $\frac{1}{2}$ w. — Ph.

The lute-player. Half-length. 1841
K 1. — (1180) — C. — 1,05 h.; 0,77 $\frac{1}{2}$ w.

Jan Miel. Born in Flanders 1599, died at Turin 1644. Imitator of Pieter van Laer, and as such belonging to the Dutch School.

The bagpipe-player. Pastoral scene. 1842
9 c. — (1069) — Cpr. — 0,14 $\frac{1}{2}$ h.; 0,24 $\frac{1}{2}$ w.

Extracting a thorn. Pastoral scene. 1843
9 c. — (1090) — Cpr. — 0,14 $\frac{1}{2}$ h.; 0,24 $\frac{1}{2}$ w.

Herman van Swanevelt. Born at Woerden about 1600, died at Paris 1655 or 1656. Imitator of Claude Lorrain.

Landscape of wood and lake. 1844
P 7. — (1426) — C. — 0,78 $\frac{1}{2}$ h.; 0,90 $\frac{1}{2}$ w.

H. Naiwinx (Nouwjnx?). Born about 1624, died probably at Hamburg 1651. Of Flemish origin really, but resident in Amsterdam.

Hilly landscape with a waterfall. Signed: *H. Nouwjnx* 1845
(should be read *Naiwjnx*).
49 a. — (1421) — C. — 1,13 h.; 1,68 $\frac{1}{2}$ w.

A mountain lake. Hitherto erroneously as "Waterloo." 1846
According to our opinion certainly by *Naiwjnx*.
7 b. — (1422) — W. — 0,46 h.; 0,63 $\frac{1}{2}$ w.

Jacob van der Uift. Born at Gorkum 1627, died soon after 1688. Educated in Rome.

- 1847** Architectural picture in Rome with numerous figures.
9 c. — (1539) — W. — 0,47 h.; 0,74½ w.

Olivier van Deuren. Circumstances of his life unknown.

- 1849** A hermit reading. Signed: *O. v. Deuren fecit 1694*
(not 1624).
P. 10. — (1711) — W. — 0,41 h.; 0,32½ w.

Matth. Stoom. Said to have been born in Holland 1649,
died in 1702 at Verona. See all that is said about him
and picture No. 1850, in the Unabridged Catalogue.

- 1850** A highway robbery in a lane.
F. G. — (1681) — C. — 0,56 h.; 0,77 w.

- 1851** Landing troops on a mountainous coast.
F. G. — (1682) — C. — 0,59 h.; 0,78 w.

Johannes Glauber, called **Polydor.** Born at Utrecht 1646,
died at Schoonhoven 1726. Developed in Italy as an
imitator of Gasp. Poussin.

- 1855** Idyllic landscape.
Q 3. — (1712) — C. — 0,62 h.; 0,78 w.

Barthold Wiebke. Probably Hoorner by birth. About 1679.

- 1855 A** Fruit with a cockchafer and some butterflies. Signed:
Barthold Wiebke fecit Ao. 1679.
8 a. — (1170) — Cat. 1887: No. 2032. — W. — 0,37 h.; 0,29½ w.

Attributed to Potasch. Master quite unknown.

- 1855 B** A pond with ducks and other birds upon it.
50 b. — (2078) — Cat. 1887: No. 2033. — C. — 1,46½ h.; 2,13½ w.

Uncertain Dutch of the 17th. Century.

- 1857** Bust of a lady in a black dress and white cap. Hitherto
falsely as F. Pourbus. According to Bode perhaps by
Jan Wijckersloot (?).
14 b. — (839) — W. — 0,60½ h.; 0,49 w.

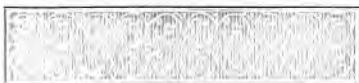
- 1858** Portrait of a man in armour, with a yellow scarf.
49 b. — (1163) — W. — 0,61 h.; 0,49 w.



No. 1870. Albrecht Dürer.



No. 1871. Albrecht Dürer.



No. 1889. Hans Holbein der Jüngere.



No. 1890. Hans Holbein d. J.

- Portrait of a man in armour, with yellow sleeves. Dated: **1859**
1634.
- 49 b. — (1164) — W. — 0,85 h.; 0,53 $\frac{1}{2}$ w.
- Bust of an old man looking downwards. **1860**
- Q 3. — (954) — C. — 0,62 h.; 0,51 $\frac{1}{2}$ w.
- Study of a female head in profile. **1861**
- 50 a. — (1192) — W. — 0,41 h.; 0,34 $\frac{1}{2}$ w.
- Bust of a youth looking upwards. **1862**
- P 4. — (955) — W. — 0,63 $\frac{1}{2}$ h.; 0,46 w.
- Half-length figure of a fisherman with an eel. **1863**
- 51 c. — (1334) — C. — 0,70 $\frac{1}{2}$ h.; 0,56 w.
- Portrait of a man with black hair, with red and white sleeves. Half-length. Perhaps Flemish or even Spanish. **1864**
- 49 b. — (1281) — C. — 0,77 h.; 0,63 w.
- Head of a lady in a veil. Perhaps Flemish. **1865**
- 50 a. — (1191) — C. — 0,36 $\frac{1}{2}$ h.; 0,32 $\frac{1}{2}$ w.
- Bust of a pale, beardless man. Dutch? **1866**
- 50 c. — (956) — W. — 0,51 $\frac{1}{2}$ h.; 0,40 w.
- Great bear hunt. Hitherto as Paul de Vos or (uncertainly) as F. Snyder. Rather Dutch than Flemish. **1867**
- K 1. — (976) — C. — 2,40 h.; 3,71 w.
- The Queen of Sheba before Solomon. Formerly erroneously as Pieter Marescalco. **1867 A**
- R 17. — (323) — Cat. 1887 and 1892: No. 285. — W. — 0,68 $\frac{1}{2}$ h.; 0,56 $\frac{1}{2}$ w.
- An old man with a beard. Bust only, without hands. **1867 B**
Formerly as "Attributed to Martin Mytens."
- P 4. — (2056) — Cat. 1887 und 1892: N. 2085. — C. — 0,58 $\frac{1}{2}$ h.; 0,48 $\frac{1}{2}$ w.
- Unknown master of the 18th. Century.**
- A herdsman near some rocks. **1868**
- P 7. — (1524) — Cpr. — 0,10 h.; 0,13 $\frac{1}{2}$ w.

SEVENTH SECTION

The German Schools

I. The masters of the 15th. and 16th. Century

A. The Franconian School

Albrecht Dürer. Born at Nuremberg 1471, died there 1528.

Pupil of Michel Wohlgemut. The chief master of Germany at that period.

- very interesting
portrait
of a man
who was
a very
important
person*
- 1869** The Dresden Altar. I. Centre picture: The Virgin, half-length, worshipping her child. II. Left wing: St. Anthony. Half-length. III. Right wing: St. Sebastian. Half-length. In the earlier catalogues, the centre picture was erroneously not allowed to be the work of Dürer. Early work of the master.

— (1860) — C. — Centre picture: 1,05 $\frac{1}{2}$ h.; 0,95 $\frac{1}{2}$ w.; wings: 1,13 h.; 0,43 $\frac{1}{2}$ w. — Ph.

- 1870** Christ on the cross. Painted in Venice. Monogram: A. D. 1506. See Unabridged Catalogue.

N 1. — (1857) — W. — 0,20 h.; 0,16 w. — * III, 47. — Ph. — Illustr. Plate 23.

- 1871** Portrait of the painter Bernard van Orley, formerly called "Bernhard van Ressen." See Unabridged Catalogue. Painted in Antwerp. Monogram: A. D. 1521.

21 c. — (1859) — W. — 0,45 $\frac{1}{2}$ h.; 0,31 $\frac{1}{2}$ w. — Ph. — Illustr. Plate 23.

After A. Dürer.

Christ bearing the cross. Monogram: A. D. MDXXVII **1872**
spurious.

P 3. — (1858) — C. on W. — 0,80 h.; 0,45½ w. — Ph.

St. Hubert. After Dürer's engraving Bartsch 57. **1873**

O 3. — (1861) — W. — 1,05 h.; 0,78 w.

The death of the Virgin. After Dürer's wood engraving **1874**
Bartsch 93.

O 3. — (1862) — Cpr. — 0,32 h.; 0,22½ w.

Hans Leonhard Schaeuffelein. Born at Nuremberg about
1480, died at Nordlingen 1539 or 1540. Pupil and
assistant of Dürer until 1505.

Series of seven pictures from the life of Christ.

The Circumcision of Christ. **1875** x

O 1. — (1865) — W. — 0,63 h.; 0,45½ w. — Ph.

The flight into Egypt. **1876** x

O 1. — (1866) — W. — 0,63 h.; 0,46 w. — Ph.

The Saviour when he was twelve years old, in the Temple. **1877** x

O 1. — (1867) — W. — 0,63½ h.; 0,45 w. — Ph.

Christ bearing the cross. **1878** x

O 1. — (1868) — W. — 0,63 h.; 0,44½ w. — Ph.

Christ being nailed to the cross. **1879** x

O 1. — (1869) — W. — 0,62 h.; 0,46½ w. — Ph.

Christ on the cross. **1880** x

O 1. — (1870) — W. — 0,63½ h.; 0,45½ w. — Ph.

Lamentation over Christ. **1881** x

O 1. — (1871) — W. — 0,63 h.; 0,46 w. — Ph.

Perhaps Hans Dürer. Born at Nuremberg 1490. Polish
Court-painter in Krakau in 1529 and 1538. The year
and place of his death unknown. Brother and pupil of
Albrecht Dürer.

Portrait of the Nuremberg merchant Caspar Neumann. — **1882** x
Monogram: H. D. 1554. The heraldic painter Hans
Doring of Wetzlar has the same monogram of the same
year. See Unabridged Catalogue.

21 b. — (1855) — W. — 1,00½ h.; 0,86 w. — Ph.

Georg Penz. Born at Nuremberg about 1500, died there 1550. Developed in connection with Dürer.

- 1883** First portion of the adoration of the kings. Monogram: G. P.
P 2. — (1879) — W. — $1,81\frac{1}{2}$ h.; 0,44 w. — Ph.

- 1884** Second portion of the adoration of the kings.
O 3. — (1880) — W. — 0,58 h.; 0,28 w.

- 1885** Third portion of the adoration of the kings.
O 3. — (1881) — W. — $0,81\frac{1}{2}$ h.; $0,80\frac{1}{2}$ w.

Attributed to A. Dürer.

- 1886** St. Jerome in his cell. Half-length. Monogram: A. D.
spurious. See Unabridged Catalogue.
P 3. — (1868) — W. — $0,73\frac{1}{2}$ h.; 0,59 w. — Ph.

B. The Swabian School

Jörg Breu. Master of the Guild in Augsburg 1502, died there 1536.

- 1888** The Ursula Altar. I. Inside. 1. Centre picture: The Martyrdom of St. Ursula, who on her return from Rome, was killed with her followers, by archers, as she was about to land in Cologne. 2. Left wing: The train of archers coming up. 3. Right wing: Continuation of the centre picture. Another part of the massacre. II. Outside. 1. Left wing: Statue of St. George. 2. Right wing: Statue of St. Ursula. Formerly as Hans Burgkmair. Latterly ascribed by some to Jörg Breu the Younger. (Master of the Guild 1534, died 1547.) See Unabridged Catalogue.

O 1. — (1878) — W. — Centre picture: 2,15 h.; 1,62 w.; wings: 1,76 h.; 0,77 w. — Ph.

Hans Holbein the Younger. Born at Augshurg 1497, died in London 1543. Pupil of his father Hans Holbein the Elder. Principal master of the Swabian School.

- 1889** Double portrait of Sir Thomas Godsalve and his son John. Half-length. Dated: MDXXVIII. One of the chief pictures of the master, of the period of his first residence in England.

21 c. — (1889) — W. — 0,35 h.; 0,36 w. — Ph. — Illustr. Plate 23.

*fine!
Hans Holbein
the Younger
1528-1543
Augsburg*

Portrait of Morette. Half-length. Probably not the goldsmith Morett, but the French nobleman Sieur de Morette. **1890** \wedge
 See Unabridged Catalogue. One of the chief pictures of the latter English period of the master. *Fin*

N 1. — (1886) — W. — $0,92\frac{1}{2}$ h.; $0,75$ w. — \clubsuit II, 5. — Ph. — Illustr. Plate 23.

Original drawing for the picture of Morette. No. 1890. **1891**

N 2. — (1887) — Paper. — $0,32\frac{1}{2}$ h.; $0,24\frac{1}{2}$ w.

After Hans Holbein the Younger.

The Madonna of the Burgomaster Meyer. The Virgin with the child in a niche. The Burgomaster Meyer of Basel with his two sons, on the left, worshipping at her feet, on the right, his first and his second wife, with the daughter of the latter. That the first original of this picture is the one in the possession of the Grand Duke of Hesse in Darmstadt, has long been acknowledged, by all, including Hübner's Catalogue; and that our picture cannot be a replica by the master's own hand, but only a most excellent later, slightly altered copy, is clearly proved by the difference in the style of painting of the picture, as well as by external evidence. For further particulars see Unabridged Catalogue. **1892** \times

N 1. — (1885) — W. — $1,59\frac{1}{2}$ h.; $1,03$ w. — \clubsuit II, 43. — Ph.

Bust of Erasmus of Rotterdam. Similar to the original in Longford castle. **1893**

21 a. — (1896) — W. — $0,18\frac{1}{2}$ h.; $0,14\frac{1}{2}$ w.

Bust of king Henry VIII. of England. Copy after the (destroyed) painting of Holbein in Whitehall. **1894**

0 3. — (1892) — W. — $0,65\frac{1}{2}$ h.; $0,57$ w.

The death of Virginia. Probably after a drawing of Holbein. **1895** \times
 Certainly not by Hans Bock.

N 2. — (1891) — W. — $0,69$ h.; $0,54$ w. — Ph.

Swabian master A. B. Second half of the 16th. Century.

Series of five pictures from the life of the Virgin Mary.

The Annunciation. **1896** \times

P 2. — (1961) — W. — $0,42$ h.; $0,39\frac{1}{2}$ w. — Ph.

The visit of the holy women. Monogram: A. B. **1897** \times

P 2. — (1962) — W. — $0,41\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w. — Ph.

- 1898** The adoration of the new-born child. Monogram: A. B.
P 2. — (1963) — W. — $0,41\frac{1}{2}$ h.; $0,39\frac{1}{2}$ w.
- 1899** The Circumcision of Christ.
P 2. — (1964) — W. — $0,42$ h.; $0,39$ w.
- 1900** The adoration of the kings. Monogram: A. B.
P 2. — (1965) — W. — $0,42$ h.; $0,39$ w.

C. Other Upper German masters

Master of the Welter portraits. A Tyrolean master, according to Frimmel, Ulrich Tieffenbrun of Innsbruck; according to Friedländer, Hans a painter of Schwatz. See Unabridged Catalogue.

- 1901** Bust of a man in a brown fur cap. Dated: 1519.
O 3. — (1899) — W. — $0,36$ h.; $0,34\frac{1}{2}$ w.
- 1902** Bust of Joachim Rehle in a black cap. Dated: 1524.
21 b. — (1898) — W. — $0,33\frac{1}{2}$ h.; $0,28\frac{1}{2}$ w.

Uncertain masters, about 1550.

- 1903** Bust of a lady in a black velvet cap.
P 3. — (1895) — C. — $0,53\frac{1}{2}$ h.; $0,43\frac{1}{2}$ w.

Upper German (?) master about 1500.

- 1905** Bust of a man with a black cap in his hand. Hitherto considered Upper German. Considered by some to be Flemish, even the work of Jan van Eyck himself, by whom it certainly appears to be influenced. See Unabridged Catalogue.
21 a. — (1902) — W. — $0,61\frac{1}{2}$ h.; $0,44\frac{1}{2}$ w. — Ph.

D. The Saxon School

Master L. C. about 1506. Circumstances of his life unknown.

- 1906 A** The martyrdom of St. Catherine. Centre picture of an altarpiece. Signed: 1506 L. C. Formerly erroneously as Lucas Cranach, later (N^o. 1960) as Daniel Fritsch of Torgau about 1590. See Unabridged Catalogue.
P 1. — (1905) — W. — $1,26$ h.; $1,39\frac{1}{2}$ w. — Ph.

Three female saints. One of the wings of the preceding picture. The second is in the Speck-Sternburg Collection at Lützschena near Leipzig. **1906 B**

P 1. — (1906) — W. — $1,24\frac{1}{2}$ h.; $0,66\frac{1}{2}$ w.

Lukas Cranach the Elder, correctly L. Müller, not Sunder. Born at Kronach 1472, died at Weimar 1553. Founder of the Saxon School in Wittenberg.

The studio sign of the master, a winged serpent, is also found on the pictures of Lukas Cranach the Younger, and even upon pictures not painted by the hand of either the elder or the younger Cranach. Whether a picture with the sign, is by the hand of Lukas Cranach the Elder, or Lukas Cranach the Younger, or only from the studio of one or the other, can therefore only be decided by internal evidence, unless the date or the origin of the picture should supply any reliable information.

I. Pictures by the hand of Lukas Cranach the Elder.

The massacre of the Innocents at Bethlehem. By the master's own hand about 1506. **1906 C**

O 2. — (1927) — Cat. 1887 and 1892: N. 1931. — W. — $1,22\frac{1}{2}$ h.; $0,86\frac{1}{2}$ w.

Six pictures in one frame. Originally not connected with each other. Only the centre picture; Christ bound to the pillar, by the master's own hand. Signed: Monogram and 1515. **1906 D**

O 3. — (1907) — Cat. 1887 and 1892: N. 1921. — W. — Total height 1,26; total width 0,79. Centre picture 0,60 h.; $0,52\frac{1}{2}$ w.

St. Catherine. Hitherto (No. 1937) only "Style of Cranach." See Unabridged Catalogue. Companion picture to the following. About 1515. **1906 E** x

O 1. — (1950) — W. — 1,38 h.; 0,46 w. — Ph.

St. Barbara. Hitherto (No. 1938) only as "Style of Cranach." See Unabridged Catalogue. Companion picture to the preceding. About 1515. **1906 F** x

O 1. — (1951) — W. — 1,38 h.; 0,46 w. — Ph.

Christ bidding his mother farewell. Three-quarter-length. Monogram. Soon after 1516. **1907** x

O 2. — (1926) — W. — 0,86 h.; 0,60 w. — Ph.

Christ on the Mount of Olives. Monogram. Soon after 1525. **1908**

O 1. — (1917) — W. — 0,68 h.; $0,40\frac{1}{2}$ w.

Adam. Companion picture to the following. Monogram and 1531. **1911**

2. — (1908) — W. — 1,70 h.; $0,69\frac{1}{2}$ w.

- 1912** Eve. Companion picture to the preceding. About 1531.
P 2. — (1909) — W. — $1,69\frac{1}{2}$ h.; 0,69 w.
- 1913** Christiana Eulenaus. Half-length. Monogram and 1534.
21 a. — (1933) — W. — $0,20\frac{1}{2}$ h.; $0,14\frac{1}{2}$ w.
- 1913A** Ecce Homo. Half-length figure of the Saviour crowned with thorns. About 1534.
21 a. — (1940) — Cat. 1887 and 1892: No. 1917. — W. — $0,58\frac{1}{4}$ h.; $0,78\frac{1}{2}$ w. — Ph.
- 1915** Duke Henry the Pious. Monogram and 1537. Property of the City of Dresden.
O 8. — (1939) — W. — $2,08\frac{1}{2}$ h.; $0,89\frac{1}{2}$ w. — Ph.
- 1916** Head of the Margrave Georg von Brandenburg. Monogram.
21 b. — (1937) — Millboard. — $0,40\frac{1}{2}$ h.; $0,32\frac{1}{2}$ w. — Ph.
- 1916A** Lucretia and Judith. Double panel. Monogram.
O 2. — (1918) — Cat. 1887 and 1892: No. 1909. — W. — Each panel 1,72 h. $0,64$ w. — Ph.
- 1916B** Adam and Eve. Double panel. Monogram.
O c. — (1919) — Cat. 1887 and 1892: No. 1910. — W. — Each panel 1,71 h.; $0,69\frac{1}{2}$ w. — Ph. — Illustr. Plate 24.
- 1916C** A naked little boy. Whether by the master's own hand is not undisputed.
O 2. — (1932) — Cat. 1887 and 1892: No. 1920. — W. — $0,39$ h.; $0,15$ w. — Ph.
- II. Pictures from the studio of Lukas Cranach the Elder.**
- 1918** Dr. Martin Luther. Half-length. Hitherto as by the master's own hand. Dated 1532.
21 a. — (1934) — W. — $0,18\frac{1}{2}$ h.; $0,15$ w. — Ph.
- 1919** Philipp Melanchthon. Half-length. Hitherto as by the master's own hand. Dated 1532.
21 a. — (1935) — W. — $0,18\frac{1}{2}$ h.; $0,15$ w. — Ph.
- 1922** Bust of the Elector Frederick the Wise. Monogram and 1533.
21 a. — (1938) — W. — $0,13$ h.; $0,14$ w.
- 1922A** Margaretha von Ponickau. Half-length. Unknown monogram near the winged serpent and 1536. Hitherto considered by the master's own hand.
P 1. — (1936) — Cat. 1887 and 1892: No. 1914. — W. — $0,52$ h.; $0,34$ w. — Ph.
- 1923** The daughter of Herodias with the head of the Baptist, before her parents. Monogram and 1537.
P 2. — (1921) — W. — $0,82\frac{1}{2}$ h.; $0,21$ w.

- Christ blessing little children. Half-length. Monogram 1924 x
and 1538.
O 2. — (1910) — W. — 0,83 h.; 1,20 $\frac{1}{2}$ w. — Ph.
- The preaching of St. John the Baptist. Monogram and 1925
1543.
O 3. — (1911) — W. — 0,72 $\frac{1}{2}$ h.; 1,20 $\frac{1}{2}$ w.
- Christ, and the woman taken in adultery. Half-length. 1926
Monogram.
O 2. — (1922) — W. — 0,38 $\frac{1}{2}$ h.; 1,20 $\frac{1}{2}$ w.
- Christ blessing little children. Monogram. 1927
P 2. — (1912) — W. — 0,83 h.; 1,22 w.
- Solomon's worship of idols. Monogram. 1928
O 3. — (1920) — W. — 0,74 h.; 1,20 $\frac{1}{2}$ w.
- Samson and Delilah. Monogram. 1929
P 1. — (1915) — W. — 0,74 $\frac{1}{2}$ h.; 1,21 w.
- David watching Bathsheba. Monogram. 1930
P 2. — (1916) — W. — 0,74 h.; 1,21 w.
- Altar piece in five compartments. 1. Principal picture: 1932
Christ presented to the people. Four predella-pictures:
2. The birth of Christ. 3. The adoration of the kings.
4. Jesus in the temple 5. The flight into Egypt. Studio
pictures arbitrarily placed together in our century.
O 3. — (1928) — W. — Total height 1,20 $\frac{1}{2}$; total width 0,47.
- The taking of Christ, and Christ appearing after the Re- 1933
surrection.
P 3. — (1929) — W. — 0,39 $\frac{1}{2}$ h.; 0,35 w.
- The raising of Lazarus. 1934
O 3. — (1924) — W. — 1,20 h.; 0,82 $\frac{1}{2}$ w.
- The Presentation in the Temple. Three-quarter-length. 1935
O 2. — (1923) — W. — 0,83 $\frac{1}{2}$ h.; 1,20 w.
- Three pairs of lovers at a table. Three-quarter-length. 1936
P 2. — (1931) — W. — 0,78 $\frac{1}{2}$ h.; 1,21 $\frac{1}{2}$ w.
- Followers of Lukas Cranach the Elder.**
- Judith. Three-quarter-length. Only distantly connected 1939
with Cranach.
O 3. — (1958) — W. — 0,20 h.; 0,16 w.
- The Emperor Henry II. Perhaps of the early period of 1940
Cranach's studio.
O 3. — (1959) — W. — 0,50 h.; 0,32 w.

Lukas Cranach the Younger. Born at Wittenberg 1515, died at Weimar 1586. Pupil and follower of his father Lukas Cranach the Elder.

- 1941** Elijah and the priests of Baal. Hitherto ascribed to the elder Cranach. Painted in the studio of the Younger. Monogram and 1545.

O 3. — (1930) — W. — $1,27\frac{1}{2}$ h.; $2,42$ w. — Ph.

- 1942** The Crucifixion. Hitherto ascribed to the Elder Cranach. Painted in the studio of the younger. Monogram and 1546.

O 3. — (1935) — W. — $1,20$ h.; $0,71\frac{1}{2}$ w. — Ph.

- 1943** The sleeping giant of the woods teased by pigmies. Hitherto falsely ascribed to the elder Cranach. Monogram and 1551.

P 2. — (1913) — C. — $1,89$ h.; $2,59$ w. — Ph.

- 1944** The awakened giant of the woods driving away the pigmies. Hitherto falsely ascribed to the elder Cranach. Monogram and 1551.

P 2. — (1914) — W. — $1,88$ h.; $2,61$ w. — Ph.

- 1945** The Elector Moritz of Saxony and his wife Agnes. Half-length. Monogram and 1559.

O 3. — (1942) — W. — $0,44$ h.; $0,66\frac{1}{2}$ w. — Ph.

- 1946** The Crucifixion. Monogram and 1573.

O 2. — (1941) — W. — $1,74$ h.; $1,26$ w. — Ph.

- 1947** Bust of the Elector Augustus, bareheaded.

21 b. — (1943) — Millboard. — $0,40\frac{1}{2}$ h.; $0,32\frac{1}{2}$ w. — Ph. — Illustr. Plate 24.

- 1948** Bust of the Elector Moritz, bareheaded.

21 b. — (1944) — Paper. — $0,40\frac{1}{2}$ h.; $0,32\frac{1}{2}$ w. — Ph.

Pupils and followers of Lukas Cranach the Younger.

- 1949** Bust of the Elector Augustus in a cap.

21 a. — (1945) — W. — $0,43\frac{1}{2}$ h.; $0,35\frac{1}{2}$ w.

- 1950** Bust of the Electress Anna.

21 a. — (1946) — W. — $0,43\frac{1}{2}$ h.; $0,35\frac{1}{2}$ w.

- 1951** Bust of an Electoral Princess.

O 2. — (1947) — C. — $0,39\frac{1}{2}$ h.; $0,28$ w. — Ph.

- 1952** Bust of Melanchthon on his death-bed.

21 b. — (1948) — W. — $0,37$ h.; $0,27\frac{1}{2}$ w. — Ph.

- 1953** The holy Trinity.

P 3. — (1949) — W. — $0,85$ h.; $0,74\frac{1}{2}$ w. (Heart-shaped.)



No. 1910. Lucas Cranach der Aeltere.



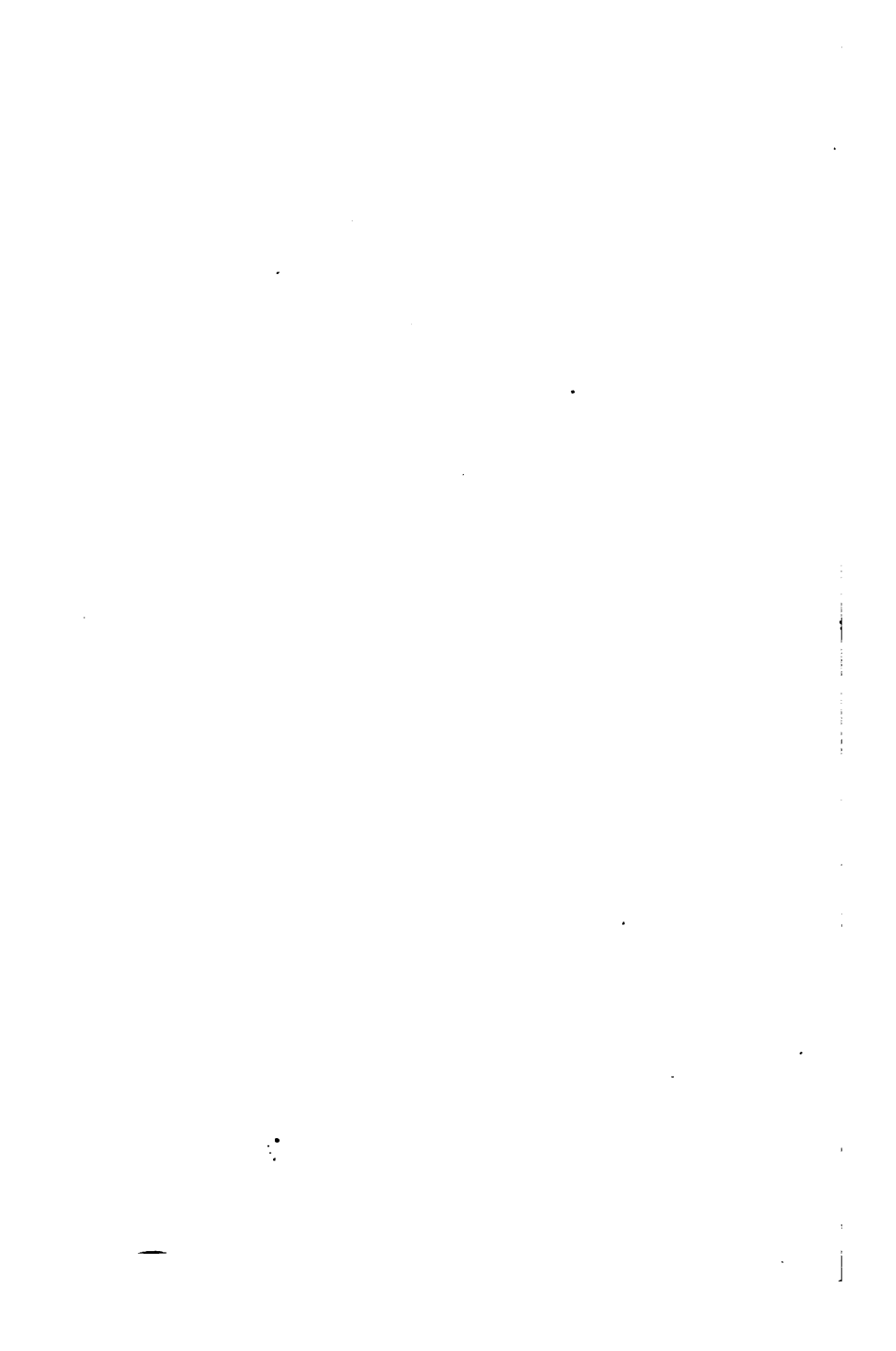
No. 1947. Lucas Cranach der Jüngere.



Pastell-No. 177. Anton Rafael Mengs.



No. 2182. Angelica Kauffmann.



The Elector Augustus of Saxony and Johann Georg von Brandenburg. Three-quarter-length. **1954**

o s. — (1954) — C. — 1.59 h.; 1.56½ w.

Bust of Luther on his death-bed. Copy of an original by **Fortenagel.** **1955**

P s. — (1952) — W. — 0.64 h.; 0.50½ w. — Ph.

Hans Krell. Painter of Leipzig. Mentioned between 1531 and 1565.

Duke (afterwards Elector) Augustus of Saxony, full-length. **1956**

Dated: 1551.

22 c. — (1956) — C. — 2.02 h.; 0.93 w. — Ph.

Duchess (afterwards Electress) Anna, full-length. Dated: **1957**

1551.

22 a. — (1957) — C. — 2.02 h.; 0.93 w. — Ph.

Matthias Krodel. Worked 1586—1591 for the Electors of Saxony. Pupil of the elder Cranach.

Portrait of an old gentleman with a book in his left hand. **1958**

Half-length. Monogram "M. K. and 1591.

21 c. — (1960) — W. — 0.77½ h.; 0.66 w. — Ph.

Zacharias Wehme. Saxon Court painter in the latter part of the 16th. Century. Died in Dresden 1606.

Portrait of the Elector Augustus in armour. Signed: Z. **1959**

W. F. 1586.

21 b. — C. — 1.21½ h.; 0.92½ w. — Ph.

E. Lower German masters of the 16th. Century

The Master of the Death of the Virgin Mary. So called from his pictures in the Museum at Cologne and in the Pinakothek at Munich. Perhaps born in the Netherlands. Worked in Cologne about 1515—1530, later in Genoa. Pupil of Jan Joest of Kalkar. Further particulars in Unabridged Catalogue.

The (little) adoration of the kings. Formerly erroneously as "Lukas van Leiden," then as "Jan Gossaert, called Mabuse." See Unabridged Catalogue. **1962**

21 c. — (1848) — W. — 1.10 h.; 0.70½ w. — Ph.

The (great) adoration of the kings. Formerly erroneously as "Dürer", then as "Jan Gossaert, called Mabuse." See Unabridged Catalogue. **1963**

1 b. — (1846) — W. — 2.15 h.; 1.85 w. — Ph.

rich colour

- 1964** Portrait of a beardless man with a red book. Half-length. Formerly erroneously as "Holbein", then as "Ant. Mor." See Unabridged Catalogue.

21 c. — (1175) — W. — $0,42\frac{1}{2}$ h.; $0,30\frac{1}{2}$ w. — Ph.

Style of the early work of the Master of the Death of the Virgin Mary.

- 1965** Christ being taken down from the cross. — Whether by the master's own hand, not quite without doubt but probably so.

21 c. — (1855) — W. — $0,87\frac{1}{2}$ h.; $0,69\frac{1}{2}$ w. — Ph.

Barthel Bruyn. Born at Cologne 1493; died there between 1553 and 1556. Follower of Jan Joest of Kalkar and the Master of the Death of the Virgin Mary.

- 1966** Part of a Lamentation over Christ. Hitherto erroneously as Marten van Veen, called Heemskerk.

P 3. — (1854) — W. — $0,76$ h.; $0,45\frac{1}{2}$ w. — Ph.

Lower German master of the 16th. Century.

- 1966 A** Bust of a man in a black cap.

O 2. — (1897) — Cat. 1897 and 1892: No. 1904. — W. — $0,33\frac{1}{2}$ h.; $0,18\frac{1}{2}$ w.

- 1968** Bust of a prince in a cap with a feather.

O 3. — (1873) — W. — $0,18\frac{1}{2}$ h.; $0,14\frac{1}{2}$ w.

II. German masters from the end of the 16th. to the end of the 18th. Centuries.

Christoph Schwarz. Born near Ingolstadt 1550, died at Munich 1597. Pupil of Melchior Bocksberger.

- 1969** The Crucifixion of Christ

O 3. — (1884) — Cpr. — $0,29$ h.; $0,24$ w.

Johann Rottenhammer. Born at Munich 1564, died at Augsburg 1623. Under the influence of the Venetians.

- 1970** The repose on the flight into Egypt.

O 3. — (1966) — W. — $0,26\frac{1}{2}$ h.; $0,20\frac{1}{2}$ w.

Joseph Heinz. Born in Basel 1564, died in Prague 1609. Pupil of Hans of Aachen.

- 1971** The Rape of Proserpine. See Unabridged Catalogue.

P 1. — (1971) — Cpr. — $0,63$ h.; $0,34$ w. — Ph.

- Lot and his daughters. 1972
P 10. — (1972) — Cpr. — 0,37 h.; 0,32 w.
- Ecce Homo. Christ bound to the pillar. 1973
R 11. — (1973) — C. on W. — 1,14 h.; 0,74 w.
- Upper German master about 1600.**
- The marriage at Cana. 1974
O 2. — (1901) — W. — 0,95 h.; 0,76½ w.
- Adam Elsheimer.** Born at Frankfort o. M. 1578, died about 1620 at Rome. Pupil of Ph. Uffenbach at Frankfort o. M. Introduced an original style.
- Judith with the head of Holofernes, and her maid. Three-quarter-length. Early work. 1975 x
21 a. — (1970) — Cpr. — 0,33½ h.; 0,27½ w. — Ph.
- Joseph thrown by his brethren into the pit. 1976 x
21 a. — (1968) — Cpr. — 0,22½ h.; 0,28 w. — Ph.
- Jupiter and Mercury with Philemon and Baucis. 1977 x
21 c. — (1969) — Cpr. — 0,16½ h.; 0,22½ w. — Ph.
- Landscape, with the flight into Egypt. 1978 x
21 c. — (1967) — Cpr. — 0,17½ h.; 0,22 w. — Ph.
- Karl Skreta.** Ssotnowsky von Zaworzitz. Born at Prague in the beginning of the 17th. century; died there 1674. Developed in Italy.
- St. Matthew the Evangelist. Three-quarter-length. 1979
Q 3. — (1977) — W. — 0,70½ h.; 0,90½ w.
- St. John the Evangelist. Three-quarter-length. 1980
Q 3. — (1978) — W. — 0,68½ h.; 0,91½ w.
- St. Mark the Evangelist. Three-quarter-length. 1981
Q 3. — (1979) — W. — 0,68½ h.; 0,91½ w.
- St. Luke the Evangelist. Three-quarter-length. 1982
Q 3. — (1980) — W. — 0,68½ h.; 0,93 w.
- St. Gregory. Half-length. 1983
Q 3. — (1981) — W. — 0,96½ h.; 0,90 w.
- St. Jerome. Half-length. 1984
Q 3. — (1983) — W. — 0,93 h.; 0,90 w.
- St. Ambrose. Half-length. 1985
Q 3. — (1984) — W. — 0,99½ h.; 0,90 w.

- 1986** St. Paul the Apostle. Half-length.
Q 8. — (1982) — W. — 0,96 h.; 0,83 w.
- 1987** Moses with the tables of the law. Bust.
P 10. — (1985) — W. — 0,49 h.; 0,57½ w.
- 1988** Portrait of the Maltese, Bernhard de Witte. Three-quarter-length.
Q 8. — (1986) — C. — 1,24½ h.; 0,89½ w. — Ph.
- Joh. Heinr. Schönfeldt.** Born at Bibrach 1609, died at Augsburg 1675. Pupil of Joh. Sichelbein in Memmingen. Further developed in Italy.
- 1989** A pastoral festival. Signed: *J. H. Schönfeldt.*
Q 1. — (1987) — C. — 0,95 h.; 1,83 w.
- 1990** Battle of the giants. Signed: *J. H. Schönfeldt.*
P 11. — (1988) — C. — 0,95 h.; 1,82 w.
- 1991** Musical entertainment. A lady at the spinet. Signed: *J. H. Schönfeldt fecit* and *J. H. S. fecit.*
Q 8. — (1990) — C. — 1,24½ h.; 0,92½ w.
- Attributed to Joh. Heinr. Schönfeldt.**
- 1992** Musical entertainment. Probably painted as companion picture to the preceding, by another hand in Prague (according to Dr. Toman, by Jan Onghers).
Q 8. — (1989) — C. — 1,24½ h.; 0,91 w.
- Christoph Paudiss.** Born in Lower Saxony about 1618, died at Freising 1666 or 1667. Pupil of Rembrandt in Amsterdam, but worked in Germany.
- 1993** Portrait of an old man in a fur cap. — Signed: *Christoffer Paudiß 1654.*
14 b. — (1818) — W. — 0,52½ h.; 0,42½ w.
- 1995** Portrait of a Hungarian servant in a high cap. Signed: *Christoffer Paudiß . 16 . . (1655? 1665?).*
M 3. — (1819) — C. — 0,59 h.; 0,51½ w.
- 1996** Bust of a youth in a gray hat. Supposed to be the artist's own portrait.
47 a. — (1821) — C. — 0,75½ h.; 0,80 w.

Broder Matthisen. Born at Husum in Schleswig; died at Berlin after 1665.

A skull in the midst of books and musical instruments. **1996 A**
Signed: *Matthisen fecit* and *Broder Matthisen fecit anno 16(41)*.

P 4. — (1275) — C. — 1,38 h.; 1,19 w.

Michael Willmann (Willemans). Born at Königsberg 1629, died at Leubus 1706. Pupil of Jac. A. Backer in Amsterdam. Court painter in Berlin.

Bust of a boy.

P 5. — (1996) — Paper on W. — 0,47 h.; 0,35 w.

1997

Willem van Bommel. Born at Utrecht 1630, died at Nuremberg 1708. Pupil of Herm. Saftleven in Utrecht, but ancestor of a family of artists in Nuremberg.

Evening landscape with a waterfall. Monogram: W. B. **1998**
f. 1660.

Q 1. — (1994) — C. — 1,27 h.; 1,98 w.

Morning landscape with a mountain lake. Monogram: **1999**
W. B. 1661.

Q 1. — (1995) — C. — 1,27 h.; 1,97 w.

Landscape with the ruins of a bridge. Said to be signed: **2000**
Monogram F. W. B.

50 c. — (1993) — C. — 0,68½ h.; 0,95½ w.

Johann Heinrich Roos. Born at Otterberg 1631, died at Frankfort o. M. 1685. Court painter to the Elector Karl Ludwig von der Pfalz.

Shepherds and flocks amidst ruins. Signed: *J. H. Roos* **2001**
pinxit 1681.

P 9. — (2001) — C. — 0,58½ h.; 0,79 w.

Shepherds and flocks among the rocks. Signed: *J. H. Roos fecit*. **2002**

P 9. — (2002) — C. — 0,59 h.; 0,79 w.

Italian pastoral, in a valley.

2002 A

P 9. — C. — 0,96 h.; 1,13 w. Nossky bequest.

Attributed to Johann Heinrich Roos.

A sleeping shepherd with his flock. Perhaps not by the master's own hand. **2003**

P 11. — (2003) — C. — 0,36 h.; 0,43 w.

- 2004** A shepherdess playing with her dog. Probably not by the master's own hand.
P 10. — (2004) — C. — $0,42\frac{1}{2}$ h.; $0,38$ w.
- Joh. Karl Loth.** Born in Munich 1632, died in Venice 1698. Developed in Italy.
- 2005** Job with his friends. Three-quarter-length.
R 8. — (1997) — C. — $1,32$ h.; $0,98\frac{1}{2}$ w.
- 2006** Job with his wife and child.
R 10. — (1998) — C. — $1,32$ h.; $1,40\frac{1}{2}$ w.
- 2007** Lot and his daughters. Three-quarter-length.
R 6. — (1999) — C. — $1,31$ h.; $1,40\frac{1}{2}$ w.
- 2008** Christ presented to the people. Three-quarter-length.
D 2. — (2000) — C. — $1,57$ h.; $1,28$ w.
- Bernhard Halder.** Pupil of Dirk Dalens in Amsterdam, lived in Hamburg.
- 2009** Architectural picture, with ruins of Roman pillars. Signed: *Halder* (without B.) *f.*
P 7. — (1978) — Cpr. — $0,10$ h.; $0,13\frac{1}{2}$ w.
- Karl Ruthart.** Probably South German by birth, but a member of the Antwerp Guild 1663—1664, probably in Italy after 1672.
- 2010** Ulysses with his followers who had been turned into animals, and Circe. The figures by J. Spillenberger. Signed: RVTHART. *fec. 1666.*
51 a. — (2023) — C. — $1,88$ h.; $1,68$ w.
- 2011** Stags and herons. Signed: C. RVTHART.
18 b. — (2024) — C. — $0,68$ h.; $0,55\frac{1}{2}$ w.
- 2012** Hunted stag. Signed: C. RVTHART.
18 b. — (2025) — C. — $0,68$ h.; $0,56$ w.
- 2013** Fight between bears and dogs. Signed: C. RVTHART.
14 b. — (2026) — C. — $0,68\frac{1}{2}$ h.; $0,87$ w. — Ph.
- Joh. Ant. Eismann.** Born at Salzburg 1604, died at Venice 1698. Adoptive father of Carlo Brisighella, called Eismann.
- 2014** Ruins by a river side.
P 5. — (2068) — W. — $0,26\frac{1}{2}$ h.; $0,30\frac{1}{2}$ w.
- 2015** A memorial among the ruins.
P 5. — (2069) — W. — $0,26\frac{1}{2}$ h.; $0,31$ w.

Johann Heiss. Born at Memmingen 1640, died at Augsburg 1704. Pupil of Joh. Heinr. Schönfeldt.

The departure of the Israelites from Egypt. — Signed: **2016**
J. Heiss . 1677.

Q 1. — (2015) — C. — 1,09 h.; 2,13½ w.

Abraham Mignon. Born at Frankfort o. M. 1640, died there (or in Wetzlar) 1679. Pupil of Jan Davidsz de Heem in the Netherlands.

Flowers in a glass with a spray of orange blossom. Signed: **2017** ×
A. Mignon . fe.

19 b. — (1609) — C. — 0,88 h.; 0,67 w. — Ph.

A garland of fruit with blue ribbons. — Signed: *Ab .* **2018**
Mignon . fe.

M 1. — (1610) — C. — 1,01½ h.; 0,83½ w.

A bird's nest in a basket of fruit. Signed: *Ab . Mignon fec.* **2019** ×

17 a. — (1611) — C. — 0,85½ h.; 0,70½ w. — Ph.

A garland of fruit and flowers hanging from a stone volute. **2020**
Signed: *Ab . Mignon fec.*

17 b. — (1618) — C. — 0,91 h.; 0,74 w.

Autumn fruits in a brown stone niche. — Signed: **2021**
Ab . Mignon fe.

14 a. — (1614) — W. — 0,47 h.; 0,36½ w.

A basket of fruit under an oak. Signed: *Ab . Mignon fe.* **2022**

8 b. — (1612) — C. — 0,86 h.; 0,68½ w.

Fruit, a crab and glasses. Signed: *A . Mignon fe.* **2023**

8 b. — (1615) — C. — 0,89½ h.; 0,74½ w.

A glass of flowers on a dark ground. Signed: *A . Mignon f.* **2024**

14 c. — (1616) — W. — 0,47 h.; 0,36½ w.

Flowers and animals (snake, frog, lizard) in a rocky grotto. **2025**
Signed: *A . Mignon f.*

9 b. — (1617) — C. — 0,80½ h.; 0,96½ w.

A squirrel among plants and animals in a rocky cave. — **2026**
Signed: *A . Mignon . fe.*

P 8. — (1618) — C. — 0,91½ h.; 0,76½ w.

Flowers and fruit bound with blue ribbons. — Signed: **2027**
A . Mignon . fe.

12 c. — (1619) — W. — 0,40½ h.; 0,52½ w.

2028 Dead birds in a stone niche. Signed: *A. Mignon fe.*
M 3. — (1621) — C. — 0,87½ h.; 0,88 w.

2029 Dead birds above a stone table near a game bag.
M 3. — (1622) — C. — 0,95 h.; 0,74 w.

2030 A hare and birds; a green curtain hanging above them.
10 a. — (1620) — C. — 1,15 h.; 0,87 w.

2031 A hare and birds; a red curtain hanging above them.
10 a. — (1623) — C. — 1,83 h.; 1,33 w.

Daniel Seiter (Salter, Seuter). Born at Vienna 1649,
died at Turin 1705. Pupil of Carl Loth in Venice.

2034 Bust of St. Jerome.
51 b. — (2016) — C. — 0,81 h.; 0,70 w.

Philipp Peter Roos, called **Rosa di Tivoli.** Born at
Frankfort o. M. 1651, died at Tivoli near Rome 1705.
Pupil of his father Johann Heinrich Roos.

2035 Shepherds and flocks in a landscape with ruins.
P 1. — (2005) — C. — 2,98 h.; 4,34 w.

2036 Shepherds and flocks near Tivoli.
P 1. — (2006) — C. — 2,81 h.; 4,26 w.

2037 Noah after the flood, before Jehovah.
K 1. — (2007) — C. — 1,94½ h.; 2,94½ w.

2038 A shepherd with his horse and his flock.
Q 2. — (2008) — C. — 2,91 h.; 4,34 w.

2039 A half-naked young shepherd with his flock.
P 1. — (2011) — C. — 2,90 h.; 4,32 w.

2040 A shepherd on horseback behind his flock.
K 4. — (2009) — C. — 1,46½ h.; 2,22 w.

2041 A shepherd resting above his flock.
K 4. — (2012) — C. — 1,46 h.; 2,21 w.

2042 A flock in front of mountains with ruins.
Q 3. — (2010) — C. — 0,98 h.; 1,38 w.

Franz Werner Tamm, called **Dapper.** Born at Hamburg
1658, died at Vienna 1724. Developed in Rome under
Mario de' Fiori.

2043 Two pigeons near rocks and leafy plants. Signed with
the monogram.
P 5. — (2019) — C. — 0,38 h.; 0,46 w.

- A hen with her chickens near rocks. **2044**
P 5. — (2020) — C. — 0,96 h.; 0,45½ w.
- Dead birds with a pheasant and a cock of the woods. **2045**
E 2. — (2021) — C. — 1,57 h.; 1,05 w.
- Living birds with two pheasants. **2046**
K 2. — (2022) — C. — 1,56½ h.; 1,04½ w.
- Johann Melchior Roos.** Born at Frankfort o. M. 1659, died there 1731. Pupil of his father Johann Heinrich Roos.
- Stags in the forest. Signed: *J. M. Roos fecit 1714.* **2047**
P 9. — (2013) — Cpr. — 0,76 h.; 0,63 w.
- Peter Strudel von Strudendorff.** Born at Cles in Tyrol 1660, died at Vienna 1714. Pupil of Karl Loth in Venice. Court painter and Director of the Academy in Vienna.
- Jupiter in the form of a satyr watching Antiope. **2048**
I-Z. — (2017) — C. — 1,54 h.; 1,81 w.
- Susanna bathing, watched by the elders. **2049**
I. Z. — (2018) — C. — 1,54 h.; 1,81 w.
- John George de Hamilton.** Born at Brussels 1672, died at Vienna 1737. Son and Pupil of James de Hamilton in Brussels. Court painter in Vienna.
- A grey horse saddled. Signed: *J. G. de Hamilton fec. 1703.* **2050**
66 c. — (2027) — C. — 0,49½ h.; 0,62½ w.
- A white horse with reddish-brown spots. Signed: *J. G. de Hamilton. Ao 1704.* **2051**
66 a. — (2030) — C. — 0,49½ h.; 0,62 w.
- A negro with a grey horse. Signed: *J. G. de Hamilton Ao 1709.* **2052**
66 a. — (2028) — C. — 0,49½ h.; 0,62½ w.
- A groom with a white horse. Signed: *J. G. de Hamilton Ao 1709.* **2053**
66 c. — (2029) — C. — 0,49½ h.; 0,62 w.
- Georg Philipp Rugendas.** Born at Augsburg 1666, died there 1742. Developed under the influence of Jacques Courtois.
- Soldiers plundering the dead on a field of battle. **2054**
66 a. — (2031) — C. — 0,45 h.; 0,41 w.

Johann Kupetzky. Born at at Pösing near Pressburg 1656, died at Nürnberg 1740.

- 2055** The artist's own portrait. Half-length.

66 c. — (2032) — C. — 0,93 h.; 0,73 w.

Christ. Ludw. Agricola. Born at Regensburg 1667, died there 1719. Worked chiefly in Augsburg.

- 2056** Landscape with Mohammedan pilgrims.

P 11. — (2033) — C. — 0,39 h.; 1,22½ w.

- 2057** Landscape with a millstone. Signed: L. A. *fec.*

P 10. — (2034) — C. — 0,83 h.; 0,66½ w.

Adam Manyoki. Born at Szokolya in Hungary 1673, died at Dresden 1757. Court painter in Dresden.

- 2058** Portrait of a gentleman in a black coat. Half-length. Supposed to be the Court painter J. A. Thiele.

61 b. — (2031) — C. — 0,95 h.; 0,74 w.

Unknown master. Beginning of the 18th. Century.

- 2059** Bust of a gentleman with long brown curls.

50 a. — (2032) — C. — 0,55 h.; 0,45½ w.

Anton Faistenberger. Born at Innsbruck (or Kitzbühel) 1678, died at Vienna 1722 (or 1721). Under the influence of Salvator Rosa.

- 2060** River and mountain landscape with nymphs. — Signed: *Antoni Faistenberger.*

66 b. — (2035) — C. — 1,21 h.; 2,17½ w.

- 2061** Wooded landscape. Robbers attacking horsemen.

67 b. — (2035) — C. — 1,47 h.; 2,20 w.

Andreas Möller. Born at Kopenhagen 1683, died at Berlin about 1750.

- 2062** Bust of Oliver Cromwell. Copy after Robert Walker, an English imitator of Van Dyck.

M.-G. — (2079) — L. — 0,76 h.; 0,61½ w.

- 2063** Count Moritz of Saxony.

68 c. — (2080) — C. — 0,75½ h.; 0,62½ w.

Balthasar Denner. Born at Hamburg-Altona 1685, died at Rostock 1749. Pupil of the Berlin Academy. ✓

Bust of a lady with a green kerchief on her head. Signed: **Denner 1719.** 2064

56 c. — (2045) — C. — 0,34 h.; 0,26 w.

St. Jerome. Monogram: B. D. 1731. 2065

55 b. — (2037) — C. — 0,45 h.; 0,36 w. — Ph. x

Portrait of an old gentleman in a brown cloak. Half-length. Signed: *Denner . fe . 1731.* 2066

55 a. — (2038) — C. — 0,75½ h.; 0,63½ w.

Portrait of an elderly woman in a white cap. Half-length. 2067

55 a. — (2044) — C. — 0,74½ h.; 0,62 w.

Portrait of an old lady with a gold-yellow kerchief on her head. Signed: *Denner 1737.* 2068 x

56 c. — (2039) — Cpr. — 0,42 h.; 0,33 w. — Ph.

Bust of a young girl in a blue dress. Signed: *Denner fec^t.* 2069

66 c. — (2041) — Cpr. — 0,37 h.; 0,31½ w.

Bust of an elderly woman with a white kerchief on her head. Signed: *Denner fec^t.* 2070

55 b. — (2040) — C. — 0,43 h.; 0,33½ w.

Bust of a gentleman with long grey hair. 2071

55 b. — (2043) — C. — 0,43 h.; 0,33½ w. — Ph. x

Bust of an old gentleman with a grey beard. 2072

56 c. — (2042) — C. — 0,36 h.; 0,39½ w.

Joh. Alexander Thiele. Born at Erfurt 1685, died at Dresden 1752. Educated by studying Agricola. After 1747 Court painter in Saxony.

Landscape with the castle Kyffhäuser. Signed: *von Alexander Thielen 1748.* 2073

67 a. — C. — 1,05 h.; 1,53 w.

Landscape near Freiberg. Signed: *von Alexander Thielen 1749.* 2074

67 c. — C. — 1,03 h.; 1,55 w.

Wenzel Lorenz Reiner. Born at Prague 1686, died there 1743. Under the influence of Pieter van Bloemen.

- 2075** Roman cattle market with a group of beggars.
65 b. — (2046) — C. — $0,78\frac{1}{2}$ h.; $0,98$ w.
- 2076** Roman cattle market with a white horse laden with vegetables.
65 b. — (2047) — C. — $0,72\frac{1}{2}$ h.; $0,98$ w.
- Franz de Paula Ferg.** Born at Vienna 1689, died in London 1740. Pupil of Alex. Thiele in Dresden.
- 2077** Fair near a bridge. Signed: *P. Ferg.*
67 a. — (2048) — Cpr. — $0,42\frac{1}{2}$ h.; $0,51\frac{1}{2}$ w.
- 2078** Peasants merry-making by the river side.
67 a. — (2049) — Cpr. — $0,42\frac{1}{2}$ h.; $0,51$ w.
- 2079** Village square with a high house with a gable, near a stream on which is a ferry boat. Signed: *F. Ferg.*
67 b. — (2050) — Cpr. — $0,20\frac{1}{2}$ h.; $0,28$ w.
- 2080** Village square with an old round tower, near a stream on which is a ferry boat. Signed: *F. Ferg.*
67 b. — (2051) — Cpr. — $0,20\frac{1}{2}$ h.; $0,28$ w.
- 2081** Peasants amusing themselves among old ruins. Signed: *F. Ferg.*
68 c. — (2052) — Cpr. — $0,24\frac{1}{2}$ h.; $0,31$ w.
- 2082** Fair near an old castle. Signed: *F. Ferg f.*
68 c. — (2053) — Cpr. — $0,24\frac{1}{2}$ h.; $0,31$ w.
- Ismael Mengs.** Born at Copenhagen about 1688, died at Dresden 1764. Court painter in Dresden. Father of Anton Raphael Mengs.
- 2083** The artist's own portrait. Half-length.
61 a. — (2054) — C. — $0,85\frac{1}{2}$ h.; $0,71$ w. — Ph.
- Joh. Christ. Sperling.** Born at Halle a. d. Saale 1691, died at Anspach 1746. Court painter in Anspach; pupil of Adriaen van der Werff.
- 2084** Vertumnus in the form of an old woman ensnaring Pomona. Signed: *J. C. Sperling 1719.*
7 b. — (2055) — Cpr. — $0,42$ h.; $0,31\frac{1}{2}$ w. — Ph.

August Querfurt. Born at Wolfenbüttel 1696, died at Vienna 1761. Son and pupil of the Brunswick Court painter Tobias Querfurt.

A beggar, and a lady on a white horse. Signed: *A. Querfurt pinx.* **2086**

66 b. — (2057) — W. — 0,27 h.; 0,35½ w.

Riding party resting before a ruined hut. Signed: *A. Q.* **2087**

67 a. — (2058) — Cpr. — 0,32 h.; 0,42 w.

A horseman on a brown horse with a falcon. Signed: *A. Querfurt.* **2088**

66 b. — (2059) — H. — 0,27 h.; 0,35½ w.

A gentleman who has dismounted from his grey horse. Signed: *A. Querfurt.* **2089**

67 c. — (2060) — Cpr. — 0,21½ h.; 0,27 w.

A horseman before a sutler's tent. Signed: *A. Q.* **2090**

67 b. — (2061) — W. — 0,22½ h.; 0,33 w.

A horseman on a white horse with a falcon. Signed: *A. Quer...* **2091**

67 b. — (2062) — W. — 0,22½ h.; 0,33 w.

Christian Seibold (Seyboldt). Born at Mainz 1703 (according to others 1697), died at Vienna 1766 (not 1749). Under the influence of Balth. Denner. Court painter in Vienna.

Bust of a boy with a flute. **2092** x

56 b. — (2063) — Cpr. — 0,47 h.; 0,37 w. — Ph.

Bust of a girl with a veil. **2093** x

56 b. — (2064) — Cpr. — 0,46½ h.; 0,37 w. — Ph.

Bust of an old man in a cap of panther-skin. **2094** x

56 b. — (2065) — Cpr. on W. — 0,41 h.; 0,32½ w. — Ph.

Bust of an old woman with a green kerchief on her head. **2095** x

56 b. — (2066) — Cpr. — 0,41½ h.; 0,32½ w. — Ph.

The artist's own portrait. Half-length. Green cap. **2096**

54 a. — (2067) — C. — 0,74 h.; 0,81 w.

Johann Georg Platzer (Plazer). Born 1702 at Eppan in Tyrol, died 1760 at St. Michael in Tyrol. Son of Joh. Victor Platzer. See Unabridged Catalogue.

Solon before Croesus and his treasures. Signed: *J. G. Plazer.* **2097**

66 a. — (2074) — Cpr. — 0,40½ h.; 0,59 w.

- 2098** The Samnites before Curius Dentatus. Signed: *J. G. Plazer.*

66 c. — (2075) — Cpr. — 0,40½ h.; 0,59 w.

- 2099** Mercury hovering over his beloved Herse. Signed: *J. G. Plazer.*

66 a. — (2076) — Cpr. — 0,40 h.; 0,59 w.

- 2100** Bacchus and Ariadne. Signed: *J. G. Plazer.*

66 c. — (2077) — Cpr. — 0,40 h.; 0,59 w.

Georg Dathan. Born at Mannheim 1703. Worked there. Further particulars not known.

- 2101** An allegory on the marriage of the Princess Maria Josepha of Saxony with the Dauphin of France 1747. Signed: *Georg Dathan 1748.*

68 c. — (2085) — W. — 0,57 h.; 0,41½ w.

Anton Kern (Körne). Born at Tetschen 1710, died at Dresden 1747. Court painter in Dresden.

- 2102** The massacre of the Innocents at Bethlehem.

67 c. — (2086) — C. — 0,73 h.; 0,96½ w.

Christian Wilhelm Ernst Dietrich (Dietricy). Born at Weimar 1712, died at Dresden 1774. Pupil of Alex. Thiele in Dresden. Court painter in Dresden.

- 2103** The adoration of the kings. Signed: *C. W. E. Dietrich fec. 1731.*

65 c. — (2123) — C. — 0,87½ h.; 1,14½ w.

- 2104** The marriage at Cana. Signed: *Dietricy pinx. 1739.*

67 c. — (2115) — W. — 0,19 h.; 0,26½ w.

- 2105** The Presentation in the Temple. Signed: *Dietricy Pinxit Ao. 1738.*

67 b. — (2128) — W. — 0,38½ h.; 0,55½ w.

- 2106** A shepherd asleep with his head in the lap of a shepherdess. Signed: *Dietricy. fe. 1739.*

66 a. — (2087) — C. — 0,84 h.; 1,07 w

- 2107** Arcadian pastoral life. Signed: *Dietricy Pinx. Ao. 1740.*

66 b. — (2088) — C. — 0,53½ h.; 0,72 w.

- 2108** Eight half-naked women and two little boys at a pond. Signed: *C. W. E. Dietricy. Pinx. Ao. 1740.*

66 b. — (2089) — C. — 0,53½ h.; 0,72 w.

The Presentation in the Temple. — Signed: *Dietricy Ao.* 2109
1740.

66 c. — (2080) — W. — 0,50 h.; 0,84 $\frac{1}{2}$ w.

An old woman in a brown cloak. Half-length. — Signed: 2110
Dietricy . Pinx . 1740.

67 c. — (2093) — W. — 0,32 $\frac{1}{2}$ h.; 0,84 w.

Bust of an old man with a white beard, in a turban. 2111
Signed: *Dietricy . f . Ao . 1740.*

65 b. — (2109) — W. — 0,33 h.; 0,84 w.

A young woman in an arched window, with a boy blowing 2112
soap bubbles. Signed: *D . A . 1740.*

66 a. — (2114) — W. — 0,28 $\frac{1}{2}$ h.; 0,21 w.

Bust of a warrior in a brown cap. Signed: *Dietricy . fec . 2113*
Ao . 1740.

67 c. — (2091) — W. — 0,33 h.; 0,24 $\frac{1}{2}$ w.

A shepherdess resting against the knee of a shepherd. 2114
Signed: *Dietricy . Pinx . Ao . 1740.*

67 b. — (2092) — Cpr. — 0,44 h.; 0,67 w. — III, 22.

A young couple with Cupid, in a park. Signed: *Dietricy 2115*
1740.

67 b. — (2116) — W. — 0,45 h.; 0,35 w. — Ph.

A young couple with sheep and goats. 2116

67 b. — (2117) — W. — 0,45 h.; 0,84 $\frac{1}{2}$ w.

The return home of the prodigal son. Signed: *Dietricy 2117*
Pinx . A° 1740.

67 a. — (2127) — C. — 0,40 h.; 0,59 w.

The raising of Lazarus. Signed: *Dietricy . Pinx . 1742.* 2118

65 c. — (2094) — C. — 0,86 $\frac{1}{2}$ h.; 0,77 $\frac{1}{2}$ w.

The Holy Family under a rock. Signed: *C . W . E . 2119*
Dietricy . Pinx . Ao . 1746.

67 c. — (2095) — W. — 0,44 h.; 0,32 $\frac{1}{2}$ w.

The Holy Family under a palm tree. Signed: *Dietricy . 2120*
1746.

66 a. — (2131) — C. — 0,31 $\frac{1}{2}$ h.; 0,47 w. — Ph.

A village by a river side. Signed: *Dietricy fecit 1748.* 2121

66 c. — (2096) — C. — 0,54 h.; 0,85 $\frac{1}{2}$ w.

Shepherdesses and flocks near a round stone monument. — 2122
Signed: *Dietricy . Pinx . 1751.*

66 b. — (2113) — C. — 0,54 $\frac{1}{2}$ h.; 0,72 $\frac{1}{2}$ w.

- 2123** Shepherdesses and flocks near an overhanging rock.
66 b. — (2112) — C. — $0,54\frac{1}{2}$ h.; $0,73$ w.
- 2124** The Crucifixion of Christ. Signed: *Dietricy 1754.*
66 b. — (2097) — C. — $0,86$ h.; $1,09$ w. — Ph.
- 2125** Nymphs bathing. Signed: *Dietricy 1754.*
66 a. — (2098) — C. — $0,71$ h.; $1,03$ w.
- 2126** Mercury about to kill Argus. Signed: *Dietricy 1754.*
66 a. — (2099) — C. — $0,71$ h.; $1,03$ w.
- 2127** Thetis and Achilles. Signed: *D. 1766.*
66 b. — (2100) — C. — $0,75\frac{1}{2}$ h.; $0,83$ w.
- 2128** Christ healing the sick. Signed: *Dietricy.*
67 b. — (2101) — C. — $0,54$ h.; $0,73$ w.
- 2129** Nymphs under the rocks. Signed: *Dietricy.*
66 b. — (2102) — W. — $0,54\frac{1}{2}$ h.; $0,74$ w.
- 2130** Venus as a shepherdess. Signed: *Dietricy.*
66 a. — (2103) — W. — $0,28\frac{1}{2}$ h.; $0,29\frac{1}{2}$ w.
- 2131** Shepherdesses bathing. Signed: *Dietricy.*
66 c. — (2104) — W. — $0,28\frac{1}{2}$ h.; $0,41$ w.
- 2132** An old man in a broad-brimmed hat. Half-length. Signed: *Dietricy.*
65 b. — (2132) — W. — $0,32\frac{1}{2}$ h.; $0,24$ w.
- 2133** Diana discovering Callisto's error.
66 c. — (2118) — C. — $0,53\frac{1}{2}$ h.; $0,72$ w.
- 2134** The commander Belisarius as a beggar.
65 c. — (2120) — C. — $0,87\frac{1}{2}$ h.; $0,72\frac{1}{2}$ w.
- 2135** Shepherd and shepherdess with their flock.
67 c. — (2105) — C. — $0,35$ h.; $0,49\frac{1}{2}$ w.
- 2136** Women bathing at a little waterfall under rocks.
66 b. — (2110) — W. — $0,29\frac{1}{2}$ h.; $0,39\frac{1}{2}$ w.
- 2137** The new-born child in a stable. Perhaps the Birth of Christ.
67 b. — (2111) — W. — $0,73\frac{1}{2}$ h.; $0,93\frac{1}{2}$ w.
- 2138** Wounded, near a battle field.
65 a. — (2124) — C. — $1,42$ h.; $2,09$ w.
- 2139** Horsemen, near a battle field.
65 c. — (2125) — C. — $1,42$ h.; $2,09$ w. — Ph.

The repose on the flight into Egypt. After an etching by Rembrandt. 2142

65 c. — (2126) — W. — 0,31 h.; 0,14 $\frac{1}{2}$ w.

The good tidings to the shepherds. 2146

65 a. — (2134) — C. — 0,82 h.; 1,29 w.

The adoration of the shepherds. 2147

65 a. — (2135) — C. — 0,87 h.; 1,38 w.

The Holy Family in the morning twilight. 2148

67 c. — (2119) — C. — 0,68 h.; 0,52 w.

Copy after Correggio's Magdalene. See No. 154. 2149

67 c. — (2136) — Cpr. — 0,38 $\frac{1}{2}$ h.; 0,36 $\frac{1}{2}$ w.

Herdsmen's huts on a wooded slope. 2150

67 c. — (2129) — C. — 0,35 h.; 0,41 w.

A rocky pass, with a man carrying a sack. 2151

67 a. — (2130) — C. — 0,34 $\frac{1}{2}$ h.; 0,40 $\frac{1}{2}$ w.

The explosion of powder on the "Jungfern-Bastei." 2152

66 c. — (2139) — W. — 0,25 $\frac{1}{2}$ h.; 0,34 w.

A gentleman leaning on his lady's breast, in a garden. 2153

67 a. — (2137) — C. — 0,38 h.; 0,29 w.

A lute-player at the feet of his lady. Copy from Lancret's picture in the Castle at Berlin. 2154

67 a. — (2138) — W. — 0,38 h.; 0,29 w.

Landscape in the style of Salvator Rosa. 2155

66 b. — (2140) — C. — 0,64 $\frac{1}{2}$ h.; 0,97 w.

Norbert Grund. Born at Prague 1714, died at Vienna 1767. Pupil of Fr. de Paula Ferg.

Dancing and amusements in front of a country inn. 2156

67 c. — (2145) — W. — 0,24 $\frac{1}{2}$ h.; 0,36 w.

Social gathering in the open air, near a fountain. 2157

67 c. — (2146) — W. — 0,24 h.; 0,36 $\frac{1}{2}$ w.

Adam Friedrich Oeser. Born at Pressburg 1717, died at Leipzig 1799. Director of the Academy in Leipzig after 1763.

Family portrait of the four children of the master. 2158

53 b. — (2147) — C. — 1,40 h.; 1,00 w.

Maria Dorothea Wagner, née Dietrich. Born at Weißenhof 1728, died at Meissen 1788. Sister of Chr. W. E. Dietrich.

- 2159** A watermill amongst trees and rocks. Signed: M. D. Wagner.
67 c. — (2148) — W. — 0,57 h.; 0,27 w.

Anton Raphael Mengs. Born at Aussig 1728, died in Rome 1779. Son and pupil of Ismael Mengs in Dresden.

- 2160** Joseph's dream of the Annunciation.

56 c. — (2141) — C. — 0,55 h.; 0,27½ w.

- 2161** Joseph's dream of the Annunciation.

56 c. — (2142) — C. — 0,52½ h.; 0,27½ w.

- 2162** The penitent Magdalene.

56 b. — (2143) — C. — 0,47½ h.; 0,33½ w. — Ph.

- 2163** Portrait of the Electoral Princess Maria Antonia. Three-quarter-length.

56 b. — (2144) — C. — 1,55½ h.; 1,12½ w. — Ph.

Joseph Roos. Born at Vienna 1728, died there 1806. Grandson of Philipp Roos.

- 2164** Herdsman and flocks near an old willow. Signed: *Joseph Roos f. 1765.*

66 b. — (2014) — C. — 0,71½ h.; 0,86½ w.

Johann Eleazar Schenau. Born at Gross-Schönau near Zittau 1734; died at Dresden 1806. Professor of the Dresden Academy.

- 2164A** The school girl. Half-length. Toy bird in her left hand.

67 b. — W. — 0,18½ h.; 0,09 w. — Nossky bequest.

Anton Graff. Born at Winterthur 1736; died at Dresden 1813. Professor of the Dresden Academy.

- 2165** King Friedrich August the Just, full-length. Signed: *A. Graff pinx. 1795.*

52 a. — (2149) — C. — 2,26 h.; 1,37 w. — Engraved by J. Bause. — III, 9.

- 2166** Youthful portrait of the master himself. Three-quarter-length.

55 a. — (2152) — C. — 1,00½ h.; 0,78½ w.

- 2167** Full-length portrait of the master.

55 b. — (2151) — C. — 1,68 h.; 1,05½ w. — Illustr. Plate 25.



Pastell-No. 161. Jean-Etienne Liotard.



No. 2167. Anton Graff.



Pastell-No. 167. Anton Rafael Mengs.



Pastell-No. 170. Anton Rafael Mengs.

- The master's own portrait as an old man. Bust. **2168**
 55 c. — (2150) — C. — 0,71 h.; 0,56½ w. — Ph.
- Bust of the poet Christian Fürchtegott Gellert. **2169**
 55 b. — (2153) — C. — 0,63 h.; 0,52 w. — Ph.
- Bust of Christian Heinrich Voigt, manufacturer of gold and silver wire. Half-length figure in a red coat. Bequeathed by the banker Carl Eduard Lötze. **2170**
 55 c. — (2154) — C. — 0,77 h.; 0,80 w.
- Portrait of the manufacturer Carl Gottlieb Hommeyer. Half-length figure in a dark brown coat. Bequeathed by the banker Carl Eduard Lötze. **2171**
 56 b. — (2155) — C. — 0,77 h.; 0,80 w.
- Portrait of Frau Hommeyer, née Voigt. Half-length figure in a black dress. Bequeathed by the banker Carl Eduard Lötze. **2172**
 56 b. — (2158) — C. — 0,77 h.; 0,81 w.
- Portrait of Frau Joh. Chr. Eltz, née Voigt. Half-length figure in a dark grey dress. Bequeathed by the banker Carl Eduard Lötze. **2173**
 55 c. — (2156) — C. — 0,78 h.; 0,61½ w.
- Portrait of Fräulein Chr. Friedr. Voigt. Half-length figure in a black dress. Bequeathed by the banker Carl Eduard Lötze. **2174**
 55 c. — (2157) — C. — 0,77½ h.; 0,59½ w. — Ph.
- Bust of the preacher of the Reformed Church, Jean Jacques Mesmer. Presented by Frau Eugenie Höfer. **2175**
 55 c. — (2159) — C. — 0,87 h.; 0,52 w.
- Portrait of the Court Historian Joh. Gottl. Boehme, at an advanced age. Half-length figure, in a black dressing-gown. Presented by Professor J. Bertrand. **2176**
 55 b. — (2324) — C. — 0,86 h.; 0,54 w.
- Portrait of the preceding at an earlier age. Half-length figure, in a yellowish-brown velvet coat. Presented by Professor J. Bertrand. **2177**
 56 c. — (2323) — C. — 0,90 h.; 0,68 w.
- Portrait of Frau Chr. Reg. Boehme, née Hetzer. Half-length figure, in a golden-yellow dress. Presented by Professor J. Bertrand. **2178**
 56 c. — (2325) — C. — 0,90 h.; 0,68 w.

- 2179** Portrait of the law-court official Hetzer. Half-length figure, in a black velvet coat. Presented by Professor J. Bertrand.
55 c. — (2328) — C. — 0,90 h.; 0,68 w.

- 2180** Portrait of Frau Hetzer. Half-length figure, in a white dress. Presented by Professor J. Bertrand.
55 a. — (2327) — C. — 0,90 h.; 0,68 w.

- 2180 A** Portrait of old Frau Ruquet. Half-length figure, in a black dress. Presented by Herr Louis Barfuss in Kötzschenbroda.
55 c. — C. — 0,70½ h.; 0,56½ w.

- 2180 B** Portrait of the Leipzig Professor Dr. Ernst Platner (died 1818). Half-length, in a grey coat. Presented by Herr Heinrich Seidel in Striesen.
55 c. — C. — 0,62½ h.; 0,52 w.

Christian Stöcklin. Born at Geneva 1741, died at Frankfurt on the Maine 1795. Pupil of Antonio Galli da Bibiera in Bologna.

- 2180 C** Interior of a church of the Renaissance period.
67 b. — Cpr. — 0,20½ h.; 0,14½ w. — Nossky bequest.

- 2180 D** Interior of a circular church.
67 b. — Cpr. — 0,20½ h.; 0,14½ w. — Nossky bequest.

Angelica Kauffmann. Born at Chur 1741, died at Rome 1807. Pupil of her father Joh. Joseph Kauffmann.

- 2181** Portrait of a young lady as a sibyl. Half-length. Signed *Angelica Kauffmann pinx.*
56 a. — (2160) — C. — 0,91 h.; 0,72½ w. — * III, 36. — Ph.

- 2182** Portrait of a young lady as a vestal virgin. Half-length. Signed: *Angelica Kauffmann pinx.*
56 a. — (2161) — C. — 0,91½ h.; 0,71½ w. — * III, 7. — Ph. — Illustr. Plate 24.

- 2183** The forsaken Ariadne gazing after Theseus.
56 b. — (2162) — C. — 0,88 h.; 0,70½ w. — * III, 8. — Ph.

Caroline Friederike Friedrich. Born at Dresden 1749, died there 1815. Pupil of her father David Friedrich Friedrich.

- 2184** Still-life. Wine and pastry. Signed: *Carolina Friederica Friedrich Inv. p. a 1799.*
C.-Z. — (2163) — C. — 0,62½ h.; 0,43½ w.

Johann Friedrich August Tischbein. Born at Maastricht 1750, died at Heidelberg 1812. He succeeded Oeser as Academy Professor in Leipzig.

Portrait of Frau Christiane Caroline Friederike Mesmer (died 1843). Bust, in a white dress and red shawl. Bequeathed by Frau Felicia Land, née Mesmer (died 1891).

68 a. — (1866) — C. — 0,69½ h.; 0,54 w.

Johann Christian Klengel. Born at Kesselsdorf 1751, died at Dresden 1824. Pupil of Chr. W. E. Dietrich.

Heroic landscape. Apollo with the flocks of Admet. Signed: *Klengel* 2185

32 c. — (2164) — C. — 0,97 h.; 1,46 w.

Arcadian landscape. Signed: *Klengel*. Presented by the daughter of the artist. 2186

F.-G. — (2165) — C. — 1,15 h.; 1,67 w.

Landscape with willows.

2186 A

32 a. — C. — 0,24 h.; 0,32 w. — Nossky bequest.

Joseph Grassi. Born at Vienna 1757, died at Dresden 1838. Professor in the Dresden Academy.

Half-length figure of St. John the Baptist. 2187

57 b. — (2166) — C. — 0,83 h.; 0,62¼ w.

Bust of St. Peter the Apostle.

2188

57 b. — (2167) — C. — 0,62 h.; 0,48½ w.

Christian Leberecht Vogel. Born at Dresden 1756, died there 1816. Professor in the Dresden Academy.

Two boys sitting. Probably not the sons of the artist, but two little Schönberg princes. See Unabridged Catalogue. 2189

56 a. — (2168) — C. — 0,75 h.; 0,99½ w. — Ph.

PART II

MODERN PICTURES

SINCE THE BEGINNING OF THE 19TH CENTURY.

Note.

The difficulties of arranging the German artists of the nineteenth Century, according to schools, were by no means ignored, the chief cause of these difficulties being the habit of German artists, both as students and as masters, frequently to change their place of abode. The artist's birthplace naturally, hardly ever afforded any data, and not always even, the place, where he received his artistic education. In any case it seemed necessary to place those masters who have worked, or are working in the formation of schools, in the group to which their sphere of action belongs. In some doubtful cases the character of the master's painting, in others, the place where that very picture which is in the Dresden Gallery originated, had to suffice for our object. At all events, the endeavour to make this classification, seemed too instructive, to be abandoned because of its difficulties; the more so, as cases where doubt exists only form exceptions. For example, exception may be taken, at ranking such masters as Cornelius, Feuerbach, Thoma, Klinger, in the schools of Düsseldorf, Vienna, Carlsruhe, Berlin — but it is the best that can be done under the circumstances.

FIRST SECTION

The German Schools

I. The Dresden School

Traugott Leberecht Pochmann. Born at Dresden 1762, died there 1830. Pupil of Anton Graff. Professor in the Academy.

The artist's own portrait. Three-quarter-length.

2190

22 b. — (2169) — C. — 1,00 h.; 0,80 w.

Gerhard von Kügelgen. Born at Bacharach 1772, murdered near Dresden 1820. Professor in the Academy of Dresden.

The prodigal son. Half-length.

2191

22 b. — (2171) — C. — 0,96½ h.; 0,75 w.

Ferdinand Hartmann. Born at Stuttgart 1774, died in Dresden 1842. Director of the Dresden Academy.

The artist's own portrait. Bust.

2192

22 b. — (2172) — C. — 0,64 h.; 0,50 w.

Kaspar David Friedrich. Born at Greifswald 1774, died at Dresden 1840. Professor in the Dresden Academy.

Two men observing the moon.

2193

25 c. — (2173) — C. — 0,35 h.; 0,44 w.

2194 A cromlech.

88 b. — (2175) — C. — 0,55 h.; 0,71 w.

2195 Rest during haymaking.

88 c. — (2174) — C. — 0,72½ h.; 1,02 w.

Johann Karl Roessler. Born at Görlitz 1775, died at Dresden 1845. Professor in the Dresden Academy.

2196 Portrait of the actor and entomologist Ochsenheimer. Three-quarter-length.

22 b. — (2176) — C. — 0,81 h.; 0,68 w.

Friedrich Matthäi. Born at Meissen 1777, died (during a journey) in Vienna 1845. Director of the Academy and Gallery in Dresden.

2197 The murder of Ægisthus by Orestes.

31 a. — (2178) — C. — 1,68 h.; 2,39 w.

2198 The self-sacrificing death of Codrus.

31 a. — (2177) — C. — 0,37 h.; 0,52 w.

Therese Richter. Born at Dresden 1777, died there 1865. Pupil of Carol Fr. Friedrich (see No. 2184.)

2199 A carp, vegetables and fruit. Signed: *Composé et peint d'après nature par Therèse Richter à Dresde, l'an 1807.*

C.-Z. — (2179) — C. — 0,43 h.; 0,56½ w.

2200 Squirrels sitting on the antlers of a stag. Signed: *Composé et p. d'après nature, de Therèse Richter à Dresde, l'an 1809.*

C.-Z. — (2180) — C. — 0,63 h.; 0,87 w.

Heinr. Gotth. Arnold. Born at Lomnitz 1785, died at Dresden 1864. Professor in the Dresden Academy.

2201 Bust of the artist himself.

32 a. — (2181) — C. — 0,50½ h.; 0,41½ w.

Gustav Heinrich Naেকে. Born at Frauenstein 1785, died at Dresden 1835. Professor in the Dresden Academy.

2202 Bust of the artist himself.

32 a. — (2182) — C. — 0,44 h.; 0,40 w.

G. Traugott Faber. Born at Dresden 1786, died there 1863. Member of the Dresden Academy.

2202 A Wooded valley with a stream, by moonlight. — Signed: *Faber 1816.*

32 c. — C. — 0,79½ h.; 0,89 w. — Nossky bequest.

Joh. Christ. Claussen Dahl. Born at Bergen in Norway 1788, died at Dresden 1857. Pupil of the Copenhagen Academy. Professor in the Dresden Academy.

A forest stream in the mountains. Signed: *Dahl 1819.* **2203**

32 c. — (2184) — C. — 0,76 h.; 0,61 w.

Norwegian mountain landscape. Signed: *J. Dahl 1850.* **2204**

24 c. — (2183) — C. — 1,83 h.; 2,37 w.

Karl Vogel von Vogelstein. Born at Wildenfels 1788, died at Munich 1868. Pupil of his father Chr. Leberecht Vogel. Academy Professor in Dresden 1820 to 1853.

Portrait of Pope Pius VII. **2205**

R 20. — (2186) — C. — 1,60 $\frac{1}{2}$ h.; 1,15 w.

Portrait of King Friedrich August the Just of Saxony. Half-length. Signed on the back: *C. Vogel . Dresden 1823.* **2206**

31 c. — (2185) — W. — 0,72 $\frac{1}{2}$ h.; 0,57 $\frac{1}{2}$ w.

King Johann of Saxony, as Prince and as President of the Ministry of Finance. Signed on the back: *C. Vogel prinx . Pillnitz 1832.* Property of the Ministry of Finance. **2207**

22 a. — (2187) — C. — 1,83 h.; 0,97 w.

Series of pictures from Goethe's Faust. Centre picture: The spirit appearing to Faust in his cell; twelve smaller pictures arranged round it. Signed: *Angefangen zu Dresden 1847; beendet zu Venedig 1852 von C. Vogel.* Presented by the artist. **2208**

R-A. — C. — 3,90 h.; 3,06 w.

Bust of Professor Karl Foerster. Signed on the back: *2208 A C. Vogel . pinx . Dresdae 1823.* — Bequeathed by Professor Foerster's widow, and her daughter Fräulein Louise Anna Foerster.

31 c. — Millboard. — 0,23 h.; 0,17 $\frac{1}{2}$ w.

Bust of Frau Louise Foerster, wife of the preceding. — **2208 B**
Signed on the back: *C. Vogel . pinx . 1832.* Bequeathed by Frau Louise Foerster and her daughter.

31 c. — W. — 0,24 h.; 0,19 $\frac{1}{2}$ w.

Carl Gustav Carus. Dr. med. Born at Leipzig 1789, died at Dresden 1869. Scholar, author and artist.

A spring landscape. Signed: *Carus pinx . 1814.* **2209**

32 a. — (2189) — C. — 0,34 h.; 0,43 $\frac{1}{2}$ w.

- 2210** Pond surrounded by trees in the moonlight. Bequeathed by the artist.
32 a. — (2190) — Millboard. — 0,30 h.; 0,41 w.
- Moritz Müller, called Steinla.** Born near Hildesheim 1791, died at Dresden 1858. Celebrated engraver. Professor of the Dresden Academy.
- 2211** The artist's own portrait. Half-length. Signed: *Steinla u ips. pinxit 1826*. Presented by the artist.
22 b. — (2191) — C. — 0,88 h.; 0,67 w.
- Julius Schnorr von Carolsfeld.** Born at Leipzig 1794, died at Dresden 1872. Director of the Academy and Gallery in Dresden after 1846.
- 2212** The family of St. John the Baptist with the family of Christ, in a flower garden. Signed: J. S. (Monogram) 1817.
28 b. — (2194) — C. — 1,23 h.; 1,02 w.
- 2213** The visit of Ananias to Paul. Design for the lower portion of a window in St. Pauls in London. Signed: J. S. (Monogram) 1865.
22 b. — (2192) — Paper on Canvas. — 3,29 h.; 3,37 w.
- Ernst Ferdinand Oehme.** Born at Dresden 1797, died there 1855. Pupil of the Dresden Academy.
- 2214** Autumn evening in the "Grosse Gehege" near Dresden. — Signed: E. O. (Monogram) 1830.
32 c. — (2195) — C. — 0,81 h.; 0,71 w.
- Gustav Adolf Hennig.** Born at Dresden 1792, died at Leipzig 1869. Director of the Leipzig Academy, Professor in the Dresden Academy.
- 2215** The finding of Moses. Signed: *G. A. Hennig pinx 1848*.
23 d. — (2196) — C. — 0,52 h.; 0,56 w.
- Karl Gottlob Peschel.** Born at Dresden 1798, died there 1879. Pupil and Professor of the Dresden Academy.
- 2216** Jacob's journey to the land of promise. Signed: *C. P. (Monogram) pinx 1845*.
23 c. — (2197) — C. — 1,32 h.; 1,76 w.

Christ administering the Bread and Wine. Signed: *C. P.* **2217**
(Monogram) *pinx.* 1851.

23 d. — (2189) — C. — 0,32 h.; 0,54 w.

August Richter. Born at Dresden 1801, died at Sonnenstein 1873. Pupil of Cornelius. Academy Professor in Dresden.

Hagar and Ishmael in the desert.

2218

33 c. — (2199) — W. — 0,93 h.; 0,77½ w.

Carl Joh. Bähr. Born at Riga 1801, died at Dresden 1869. Academy Professor in Dresden.

Finnish magicians foretelling his death to Ivan the Terrible. Signed: *1850 C. Bähr.* **2219**

31 c. — (2200) — C. — 1,93 h.; 2,58 w.

Bust of the artist Kaspar David Friedrich.

2219 A

22 b. — C. — 0,55½ h.; 0,47½ w. — Bequeathed by Justizrat Dr. Carl Bähr.

Adrian Ludwig Richter. Born at Dresden 1803, died there 1884. Academy Professor in Dresden.

Ferry across the Elbe at Schreckenstein near Aussig. Signed: *L. Richter.* 1837. **2220**

23 c. — (2203) — C. — 1,16 h.; 1,56 w. — * New G.-C. II, 4.

Bridal procession in a spring landscape. Signed: *L. Richter* 1847. **2221**

23 a. — (2201) — C. — 0,93 h.; 1,49 w. — Ph.

Benno Friedr. Törmer. Born at Dresden 1804, died in Rome 1859. Saxon representative and Professor in Rome.

The music-lesson. Signed: *B. Törmer.* Rom. 1857. **2222**

Comm.-Z. — (2204) — W. — 0,42 h.; 0,35 w.

Max Heinr. Ed. Pröll-Heuer. Born at Dresden 1804, died there 1879. Founder of the Pröll-Heuer Endowment.

Portrait of the artist's colourman, Anton Heuer. Half-length. Bequeathed by the artist. **2223**

31 b. — (2205) — C. — 0,94 h.; 0,78 w.

Chr. Friedr. Gille. Born at Ballenstedt 1805, living near Dresden. Pupil of the Dresden Academy.

Herd of cattle returning home. Signed: *C. Gille.* 74. **2224**

31 b. — (2206) — C. — 0,75 h.; 1,02 w.

Rud. Julius B. Hübner. Born at Oels 1806, died at Loschwitz near Dresden 1882. Pupil of the Düsseldorf Academy. Professor in the Dresden Academy. Director of the Gallery in Dresden. Author of the catalogue of 1856 to 1884. Dr. phil.

- 2225** Bust of a black-bearded Jew. Signed: J. H. (Monogram) 1834. Presented by the artist.

23 a. — (2210) — C. — 0,56 h.; 0,45 w. — Ph.

- 2226** The artist Guido Hammer dressed as a foot-soldier. Half-length. Study. Signed: J. H. (Monogram) 1848.

22 b. — (2211) — W. — 0,60 h.; 0,42 w.

- 2227** The Golden Age. Signed: J. H. (Monogram) 1848.

23 a. — (2207) — C. — 1,17 h.; 1,98 w. — Ph.

- 2228** Portrait of the Court actor F. W. Porth. Half-length. Signed: J. H. (Monogram) 1853.

In the Royal Theatre. — (2209) — C. — 0,87 $\frac{1}{2}$ h.; 0,66 w. — Ph.

- 2229** Disputation between Dr. Martin Luther and Dr. Eck at Leipzig 1519. Signed: *Angefangen im April 1863 und vollendet im December 1866 von Julius Hübner in Dresden. Soli Deo Gloria.*

22 d. — (2208) — C. — 3,28 h.; 6,17 w. — Ph.

Carl Julius von Leypold. Born at Dresden 1806, died near Dresden 1874. Honorable Member of the Dresden Academy.

- 2230** A town by the river-side. Signed: *J. v. Leypold* 1856.

24 c. — (2212) — C. — 0,87 h.; 1,34 w.

- 2231** View of the old Mercury Bastion in Dresden from the Marien Strasse. Signed: *J. v. Leypold*. Presented by Advocate Hünich († 1882).

24 d. — (2213) — C. — 0,89 h.; 0,55 w. — Ph.

- 2232** View of the old Mercury Bastion in Dresden from the See-thor bridge. Signed: *J. v. Leypold*. 1873. Presented by the widow of the artist.

24 d. — (2214) — C. — 0,42 h.; 0,64 $\frac{1}{2}$ w. — Ph.

- 2233** A ruined castle in the snow. Signed: *J. v. Leypold* 1865.

32 c. — (2215) — C. — 0,70 h.; 0,65 w. — Ph.

Theobald von Oër. Born at Nottbeck in Westphalia 1807, died in Lindenhof near Coswig 1885. Pupil of the Düsseldorf and Dresden Academies.

Giovanni Bellini's visit to Albrecht Dürer's studio in Venice. Signed: *Th. v. Oer.* Dresden. 1853. **2234**

24 c. — (2216) — C. — 0,96 h.; 1,84 w.

Gustav Jäger. Born at Leipzig 1805, died there 1871. Pupil of the Dresden Academy, Director of the Leipzig Academy.

The marriage of St. Catherine. Signed: *J. G.* (Monogram) 1855. **2235**

23 d. — (2219) — Circular; — C. — 0,41 h.; 0,41 w.

Max Hauschild. Born at Dresden 1810, died in Rome, Oct. 16. 1895. Pupil of the Dresden Academy.

Hospitality in a Carthusian monastery. Signed: *Max Hauschild.* 1848. Presented by Prof. E. Bendemann. **2236**

24 b. — (2222) — C. — 1,15 h.; 0,92 w.

Robert Kummer. Born at Dresden 1810, died there 1889, He was Academy Professor in Dresden.

Sunset on the coast of Scotland. Signed: *R. Kummer.* **2237**

23 d. — (2224) — C. — 0,96 h.; 1,64 w.

Joh. Friedrich Wilh. Wegener. Born at Dresden 1817, died near Dresden 1879. Royal Saxon Court painter.

Forest on fire in North America. Signed: *F. W. Wegener.* 1846. **2238**

C.-Z. — (2226) — C. — 2,27 h.; 2,83 w.

Stags in the water. Signed: *J. F. W. Wegener* 1855. **2239**

C.-Z. — (2227) — C. — 0,31 h.; 0,43¹/₂ w.

Gust. Friedr. Papperitz. Born in Dresden 1813, died there 1861. Pupil of the Dresden Academy.

The valley of Elche in East Spain. Signed: *G. F. P.* (Monogram) 1857. **2240**

31 b. — (2230) — C. — 0,81 h.; 1,22 w.

Julius Fiebigler. Born at Bautzen 1813, died at Dresden 1883. Honorable Member of the Dresden Academy.

- 2241** Landscape in Bohemia. Signed: *J. Fiebigcr* 1861.
22 a. — (2232) — C. — 0,99 h.; 1,40 w.
- Fr. Moritz Wendler.** Born at Dresden 1814, died there 1872. Pupil of the Dresden Academy.
- 2242** The fate of the chamois hunter. Signed: *F. W. Wendler*.
C.-Z. — (2223) — C. — 0,41 $\frac{1}{2}$ h.; 0,33 $\frac{1}{2}$ w.
- Karl Wilhelm Schurig'** Born at Leipzig 1818, died at Dresden 1874. Professor in the Dresden Academy.
- 2243** Scene during the persecution of the Jews in Speier. Signed: *C. W. Schurig* 1851.
24 c. — (2238) — C. — 1,38 h.; 1,65 w. — Ph.
- Friedrich Otto Georgi.** Born at Leipzig 1819, died at Dresden 1874.
- 2244** Jerusalem and Mount Moriah. Signed: *Otto Georgi* 1869.
24 d. — (2239) — C. — 0,97 h.; 1,44 w.
- Gustav Adolf Hahn.** Born at Altenburg 1819, died at Dresden 1872.
- 2245** The court yard of Castle Kriebstein in Saxony. Signed: *G. Hahn*.
24 b. — (2241) — C. — 1,07 h.; 0,81 w.
- Adolf Fr. G. Wichmann.** Born at Celle 1820, died at Dresden 1866. Pupil of the Dresden Academy.
- 2246** Aretino reading aloud in Titian's garden in Venice. Signed: *A. Wichmann*, 1865.
C.-Z. — (2248) — C. — 1,02 h.; 1,41 w.
- Edm. Guido Hammer.** Born at Dresden 1821; living there. Pupil of the Dresden Academy.
- 2247** A spotted greyhound. Signed: *Guido Hammer* 1852. Presented in 1872 by Professor Julius Hübner.
C.-Z. — (2245) — C. — 0,60 h.; 0,47 w.
- 2248** A wild sow with young ones.
22 d. — (2244) — C. — 1,31 h.; 1,87 w.
- Heinrich Franz-Dreber,** correctly K. Heinrich-Dreber. Born at Dresden 1822, died near Rome 1875. Pupil of the Dresden Academy.

Landscape with the good Samaritan. Signed: *H. Franz-Dreber . Rom . 1848.* **2249**

29 d. — (2247) — C. — 1,28 h.; 1,76 w.

Landscape with an old minstrel, and shepherds listening. **2249 A**
— Signed: *F. DREBER . 1858 Roma.* Bequeathed by
Frau Dr. Seeburg in Leipzig (died 1889).

22 b. — C. — 1,64 h.; 2,49 w.

Phil. Alb. Gliemann. Born at Wolfenbüttel 1822, died
at Dresden 1872. Pupil of the Dresden Academy.

Bust of an old Jew. Signed: *Gliemann . fe . im Atelier J. H.* **2250**
(Hübner's monogram). Presented by Julius Hübner in
1872.

25 a. — (2249) — C. — 0,49 $\frac{1}{2}$ h.; 0,37 w.

Meno Mühlig. Born at Eibenstock 1823, died in Dresden
1873. Pupil of the Dresden Academy.

A pilgrimage in the snow. Monks attacked by robbers. **2251**
Signed: *Meno Mühlig.*

22 d. — (2250) — C. — 1,33 h.; 1,87 w.

Heinrich Ed. Müller. Born at Pultawa 1823, died in
Dresden 1853.

Lake Michigan in North America. Signed: *H. Müller 53.* **2252**

24 c. — (2251) — C. — 0,77 h.; 1,05 w.

Castle Stein near Zwickau. Signed: *H. Müller.* **2253**

C.-Z. — (2252) — C. — 0,73 $\frac{1}{2}$ h.; 0,83 w.

Johann Mich. Heinrich Hofmann. Born at Darmstadt
1824, living as Academy Professor in Dresden. Pupil
of the Düsseldorf Academy.

The woman taken in adultery, before Christ. — Signed: **2254**
H. Hofmann.

29 b. — (2253) — C. — 1,75 h.; 2,15 w. — * N. G.-W. IV, 11. — Ph.

The Child Jesus in the Temple. Three-quarter-length. **2255**
Signed: *H. Hofmann.*

29 b. — (2253) — C. — 1,52 h.; 2,04 w. — * N. G.-W. E, 17. — Ph.

Bernhard Reinhold. Born at Schönburg 1824, died at
Dresden (Plauen) 1892. Pupil of Thorwaldsen in Copen-
hagen.

2255 A Portrait of Cardinal Antonelli. Half-length.

31 b. — C. — 1,05 h.; 0,75 w. — Presented by the widow of the artist.

Ludw. Albr. Schuster. Born near Stölpen 1824, living in Dresden. Pupil of the Dresden Academy.**2256** The battle of Borodino (September 7. 1812).

31 d. — (2254) — C. — 1,88 h.; 2,85 w.

2257 The Saxon grenadier regiment "aus dem Winkell" after the battle of Jena (October 4. 1806). Signed: *Schuster*. 1862.

24 a. — (2255) — C. — 1,17 h.; 2,27 w.

Karl Gottl. Schönherr. Born at Lengefeld 1824, living as Academy Professor in Dresden**2258** St. Peter raising Tabitha to life. Signed: *C. Schönherr*. 1853.

32 c. — (2256) — C. — 0,92 h.; 1,50 w.

2258 A Petrus Forschgrund. From a legend by Schubert. — Signed: *C. Schönherr*.

32 c. — C. (Tempera) — 0,96½ h.; 0,55 w. — Ph.

Gustav Adolf Friedrich. Born at Dresden 1824, died there 1889. Pupil of the Dresden Academy.**2259** Farm horses at the plough. Signed: *A. Friedrich*.

25 b. — (2257) — C. — 0,61 h.; 0,83 w.

Julius Scholtz. Born at Breslau 1825, died at Dresden 1893. Pupil of Julius Hübner. Professor of the Dresden Academy.**2259 A** Shepherd boy asleep. Signed: *Jul. Scholtz* 1874.

25 c. — C. — 0,25½ h.; 0,31 w.

2259 B Peasants returning home through a cornfield. — Signed: *Jul. Scholtz*.

35 d. — C. — 0,53 h.; 0,75½ w.

Moritz Müller. Born at Diethenburg 1825, died at Blasewitz near Dresden 1894. Pupil of the Dresden Academy.**2260** Child reading. Half-length. Signed: *H. M. Müller*.

25 a. — (2259) — C. — 0,44 h.; 0,38 w. — Ph.

Aug. Eduard Leonhardi. Born at Freiberg in Saxony 1826, living in Loschwitz near Dresden. Pupil and Honorable Member of the Dresden Academy.

German forest landscape. Signed: *E. Leonhardi* 1863. **2261**

26 c. — (2262) — C. — 2,13 h.; 1,70 w.

Julius W. L. Rotermund. Born in Hannover 1826, died at Salzbrunn 1859. Pupil of Professor Bendemann in the Dresden Academy.

Lamentation over Christ. — Finished by Ed. Bendemann **2262**

(born at Berlin 1811, died in Düsseldorf 1889) in consequence of Rotermund's early death. Signed: *Julius Rotermund inv. et pinx. E. Bendemann dir. et fin. Dresden 1859.*

29 c. — (2263) — Paper on C. — 2,58 h.; 2,83 w. — Ph.

Theodor von Götz. Lieutenant-colonel in Dresden. Born at Lieschen near Hoyerswerda 1826, died at Dresden 1892. Developed as an artist in connection with Schuster.

The Crown Prince Albert receiving the congratulations of Prince George after the victorious battle near Beaumont (August 30. 1870). Signed: *v. Götz* 1887. **2262 A**

29 d. — C. — 1,69 h.; 3,01 w. — Ph.

Theodor Choulant. Born in Dresden 1827, pupil of the Academy, and still living there as Royal Saxon Court painter.

View of the Angels Bridge in Rome. Signed: *Choulant.* **2263**

22 d. — (2264) — C. — 1,32 h.; 1,93 w.

Joh. Siegwald Dahl. Born at Dresden 1827, living in Dresden. Honorable Member of the Academy there.

A wounded doe and her fawn. Signed: *S. Dahl* 1861. **2264**

24 d. — (2265) — C. — 0,76 h.; 0,98 w. — Ph.

Ferry at Telemarken in Norway. Signed: *Siegwald Dahl* 1863. **2265**

32 c. — (2270) — C. — 0,87 $\frac{1}{2}$ h.; 1,15 w. — Ph.

Gottl. Moritz Ritscher. Born at Dresden 1827, died there 1875.

A visit to the nurse. Signed: *Moritz Ritscher. Dresden* 1874. **2266**

24 b. — (2271) — C. — 0,74 h.; 0,90 w.

K. Wilh. Hahn. Born at Ebersbach 1829, died at Dresden 1887. Pupil of the Dresden Academy.

- 2267** Scene from Kleist's "Michael Kohlhaas." Signed: *W. Hahn* 1851.

Comm.-Z. — (2275) — C. — $0,76\frac{1}{2}$ h., $1,03\frac{1}{2}$ w.

Fr. Theodor Grosse. Born at Dresden 1829, died there 1891. Pupil and Professor of the Dresden Academy. Dr. phil.

- 2268** Leda and the swan. Signed: *Th. Grosse*, 1852.

24 d. — (2276) — C. — 1,50 h.; 1,08 w.

- 2269** Design for a theatre curtain. Received a prize at the Competition for the curtain of the new Dresden Court Theatre.

Comm.-Z. — (2277) — C. — 0,89 h.; 0,72 w.

- 2270** The landing of souls in Dante's Purgatory. Signed: *Th. Grosse* 1879.

29 a. — (2278) — C. — 2,41 h.; 3,75 w.

W. Ferd. Pauwels. Born near Antwerp 1830, living as Hofrath and Academy Professor in Dresden. Pupil of the Antwerp Academy.

- 2271** Count Philipp of Alsace visiting the hospital of St. Maria at Ypern. Signed: *W. Ferdinand Pauwels*.

25 c. — (2279) — W. — 1,17 h.; 1,40 w. — * N. G.-W. I, 2.

David Simonson. Born in Dresden 1831, died there 1896. Pupil of the Dresden Academy.

- 2272** Bust of the artist's wife. Signed: *D. Simonson* 1867.

22 b. — (2280) — C. — 0,55 h.; $0,47\frac{1}{2}$ w.

Aug. Chr. Herm. Tom Dieck. Born at Oldenburg 1831, died in Dresden 1893. Pupil of the Dresden Academy.

- 2273** St. Cecilia. Three-quarter-length. Signed: *A. TOM DIECK*.

23 b. — (2281) — C. — 1,20 h.; 0,83 w.

Erwin Oehme. Born at Dresden 1831, living in Blasewitz near Dresden. Pupil of his father E. F. Oehme and the Dresden Academy. Professor.

- 2274** Quarry in Saxon Switzerland. — Signed: *Erwin Oehme j.* 1860. *Dresden*.

26 d. — (2282) — C. — 1,42 h.; 1,06 w.

Anton Weber. Born near Weimar 1833, living in Berlin.

Pupil of Julius Hübner in Dresden.

Portrait of the engraver F. Seifert.

2274 A

22 b. — (2314) Cat. 1887 and 1892: N. 2290 — C. — $0,70\frac{1}{2}$ h.; $0,53$ w.

Jean Libert Oury. Born at Liège 1833, living in Dresden.

Pupil of the Dresden Academy.

A nun reading. Half-length. Signed: J. L. O. (Monogram) 1880. **2275**

35 a. — (2338) — C. — $0,81$ h.; $0,59$ w.

K. G. Adolf Thomas. Born at Zittau 1833, died in Dresden 1887. Pupil of the Dresden Academy.

Landscape in the Bavarian Highlands. Signed: *Ad. Thomas. München* 1866. **2278**

32 a. — (2284) — C. — $0,94$ h.; $1,38$ w.

Joh. Paul Ad. Kiessling. Born at Breslau 1836; living in Dresden as Honorable Member and Professor of the Academy, where he was a pupil.

Three sisters. Family portrait. Three-quarter-length. Presented in 1875 by Baroness Uckermann. **2277**

32 a. — (2286) — C. — $1,55$ h.; $1,90$ w.

Mignon. Study. Signed: *Paul Kiessling*.

2278

25 a. — (2287) — W. — $0,47\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w. — * N. G.-W. II, 5. — Ph.

Portrait of the artist O. A. Stichert. Three-quarter-length. Signed: *Paul Kiessling* 90. **2278 A**

36 c. — C. — $1,15$ h.; $0,77$ w.

Alfred Diethe. Born at Dresden 1836; living there as Professor of the Technical Art School where he was also a pupil.

Christ at Emmanus. Signed: *Alf. Diethe Dresden* 1860. **2279**

32 b. — (2288) — C. — $1,08\frac{1}{2}$ h.; $1,27$ w.

Chr. Leonhard Gey. Born at Hannover 1838, died at Dresden 1894. Pupil of Julius Schnorr von Carolsfeld. Professor of the Dresden Academy.

Bust of the artist Julius Schnorr von Carolsfeld. Signed: *Julius Schnorr von Carolsfeld, gem. von L. Gey*. **2279 A**

33 c. — W. — $0,54\frac{1}{2}$ h.; $0,42\frac{1}{4}$ w.

- Friedrich Preller the Younger.** Born at Weimar 1838; living as Academy Professor in Dresden. Pupil of his father who bore the same name. See No. 2377.
- 2280** The Monastery of Santa Scholastica near Subiaco. Signed: *Preller jun. Dresden.*
30 a. — (2281) — C. — 1,38 h.; 1,85 w.
- Karl Wilh. Müller.** Born at Dresden 1839; living in Strehlen near Dresden. Pupil of the Dresden Academy.
- 2281** Night scene in the Roman Campagna.
28 c. — (2294) — C. — 1,17 h.; 1,64 w.
- Jul. Arthur Thiele.** Born at Dresden 1841; living in Munich. Pupil of the Dresden Academy.
- 2282** A dead hare. Signed: *A. Thiele . fecit . im Atelier J. H.* (Hübner's Monogram) 1864 . *Dresden.* Presented by Professor Hübner in 1872.
C.-Z. — (2297) — Paper — 0,85 h.; 0,56½ w.
- 2283** Winter landscape with sportsmen. Signed: *A. Thiele.*
37 a. — (2298) — C. — 1,15 h.; 1,83 w.
- 2284** Deer in an autumnal mountain landscape. Signed: *A. Thiele 81.*
38 d. — (2347) — C. — 1,16 h.; 1,81 w.
- Fr. Leon Pohle.** Born at Leipzig 1841, living as Academy Professor in Dresden. Pupil of the Dresden and of the Antwerp Academy, also of F. Pauwels in Weimar.
- 2285** Portrait of the artist Carl Peschel in his studio. Signed: *Leon Pohle.*
25 d. — (2299) — C. — 0,53½ h.; 0,41 w.
- 2286** Half-length-figure of Ercole Tornamienti. Signed: **LEON POHLE . 1878.**
36 a. — (2300) — W. — 0,90½ h.; 0,70 w.
- Aug. Leopold Venus.** Born at Dresden 1843, died at Sonnenstein near Pirna 1886. Pupil of the Dresden Academy.
- 2287** St. Elisabeth distributing alms. Signed: *L. Venus . pinx.* 1866. Presented by Herr John Meyer in Dresden in 1879.
22 a. — (2308) — C. — 0,88 h.; 1,59½ w.
- 2288** Bust of an old man in a red cap. Signed: *Leop. Venus im Atelier J. H.* (Hübner's Monogram) 1866. Presented by Professor Hübner in 1874.
22 b. — (2309) — C. — 0,58 h.; 0,44 w.

Anton Robert Leineweber. Born at Böhmisches-Leipa 1845, living in Munich. Pupil of the Dresden Academy.

Bust of the artist. Presented by Professor Hübner in 1874. **2291**

24 a. — (2315) — C. — $0,60\frac{1}{2}$ h.; $0,46\frac{1}{2}$ w.

Ernst Ferd. Eichler. Born at Werdau 1850, died at Zwickau 1895. Pupil of the Dresden Academy.

Bust of the artist himself. Signed: E. Eichler. 1872. **2292**

Presented by Professor Hübner in 1874.

22 b. — (2316) — C. — $0,61\frac{1}{2}$ h.; $0,50\frac{1}{2}$ w.

Wilhelm G. Ritter. Born at Marburg on the Lahn 1850, living in Dresden. Studied in Munich, Berlin and Weimar.

Early spring. View in the Geberggrund near Goppeln. **2292 A**

Signed: *Wilh. Ritter 1893.*

36 d. — C. — 1,11 h.; 0,75 w.

G. Ludwig Rudow. Born at Merseburg 1850, living in Dresden. Pupil of the Dresden Academy.

Bust of the artist himself. Signed: *L. Rudow 1870; gemalt* **2292 B**

im Atelier der Prof. Dr. J. Hübner. Presented in 1874 by Director Hübner.

24 a. — (2312) — Cat. 1887 and 1892: N. 2289. — C. — $0,61\frac{1}{2}$ h.; 0,48 w.

Gotthard Kuehl. Born at Lübeck 1850, living in Dresden. Pupil of the Dresden and Munich Academies. Professor of the Dresden Academy.

Sad tidings, brought by a young seaman to a woman in **2292 C**
a Frieslander headdress. Signed: *G. Kuehl.*

35 a. — W. — $0,58\frac{1}{2}$ h.; 0,47 w.

Jacques Matth. Schenker. Born at Lucerne 1854, living in Dresden. Pupil of the Düsseldorf Academy and the Weimar School of Art.

The shore near Dieppe at low tide. Signed: *Schenker* **2293**
Dr. 81.

25 d. — (2353) — C. — 0,48 h.; 0,83 w. — Ph.

Spring landscape. Signed: *Schenker. Dresden 89.*

2293 A

35 c. — C. — $0,64\frac{1}{2}$ h.; 1,00 w. — Ph.

Hermann Prell. Born at Leipzig 1854, living in Dresden. Pupil of the Dresden and Berlin Academies. Professor of the Dresden Academy.

- 2293 B** Judas Iscariot bribed by the Pharisees. Signed: H. PRELL
pinxit 1886.

37 a. — C. — 2,00 h.; 2,86 w.

Carl C. N. Bantzer. Born at Ziegenhain in Kurhessen 1857, living in Dresden. Pupil of the Berlin Academy and of Prof. L. Pohle in Dresden.

- 2293 C** Pilgrims at the grave of St. Elisabeth. Signed: C. N. Bantzer. Dresden 1888.

33 a. — Cat. 1887 and 1892: No. 2293 B. — C. — 1,55½ h.; 2,30 w.

Paul Baum. Born at Meissen 1859, living in Dresden. Pupil of the Dresden Academy and the Weimar School of Art.

- 2293 D** Melancholy. Landscape, early spring. View in the Flemish flats. Signed: *Paul Baum*.

35 b. — C. — 0,93 h.; 1,21 w.

II. The Düsseldorf School

Peter von Cornelius. Born at Düsseldorf 1783, died at Berlin 1867. Pupil of the old Düsseldorf Academy. Director of the Academy in Düsseldorf and in Munich; finally in Berlin.

- 2294** Bust of Godfried Malss in Frankfort o. M. — Painted there between 1809 and 1811.

31 c. — C. — 0,52 h.; 0,41 w.

Herm. Plüddemann. Born at Kolberg 1809, died at Dresden 1868. Pupil of the Düsseldorf Academy under W. v. Schadow.

- 2295** Friedrich Barbarossa, appeasing the party strife at Besançon in 1157. Signed: *H. Plüddemann*. 1859.

31 a. — (2221) — C. — 1,57 h.; 2,48½ w.

Rudolf Jordan. Born at Berlin 1810, died at Düsseldorf 1887. Pupil of the Düsseldorf Academy. Professor.

- 2296** Shipwreck on the coast of Normandy. Signed: *R. J.* (Monogram) 1848.

24 a. — (2223) — C. — 1,05 h.; 1,36 w. — * N. G.-W. III, 7. — Ph.

Andreas Achenbach. Born at Kassel 1815, living in Düsseldorf. Pupil of the Düsseldorf Academy. Professor. Dutch coast. Signed: *A. Achenbach* 1854. Bequeathed by Herr Moritz Winckler in 1884. **2297**

33 a. — C. — 0,70½ h.; 1,01 w.

Coast near Flushing. Signed: *A. Achenbach* 64. **2298**

33 c. — (2235) — W. — 0,58½ h.; 1,10 w.

An Amsterdam creek in the moonlight. Signed: *A. Achenbach* 1871. **2299**

30 b. — (2829) — C. — 1,84 h.; 1,81 w. — Ph.

Fishing village in the moonlight. Signed: *A. Achenbach* 72. **2300**

25 d. — (2294) — C. — 0,58½ h.; 1,10 w.

Watermill on a wooded hill. Signed: *A. Achenbach* 72. **2301**

30 b. — (2330) — C. — 1,57 h.; 2,36 w. — Ph.

Adolph Richter. Born at Thorn 1816, died at Düsseldorf 1852. Pupil of the Düsseldorf Academy.

Return of a Rhennish Landwehrmann. Signed: *A. Richter. Düsseldorf.* 1851. Bequeathed in 1884 by Herr Moritz Winckler. **2302**

24 b. — C. — 0,67½ h.; 0,89 w.

Friedrich A. de Leeuw. Born at Gräfenwerth 1817; died at Düsseldorf 1888. Pupil of the Düsseldorf Academy.

A lake in the moonlight. Signed: *Fr. de Leeuw* 1845. **2302 A**

C.-Z. — Cat. 1887 and 1892: No. 2390. — C. — 0,14 h.; 0,17½ w. — Winckler bequest.

Winter Landscape. Signed: *Fr. de Leeuw* 1845. **2302 B**

C.-Z. — Cat. 1887 and 1892: No. 2391. — C. — 0,14 h.; 0,17½ w. — Winckler bequest.

Julius Rötting. Born at Dresden 1821. Academy Professor in Düsseldorf where he died in 1896. Pupil of Ed. Bendemann.

Columbus before the ecclesiastical council at Salamanca. **2303**

Signed: *J. Rötting* 1851.

31 c. — (2246) — C. — 1,73 h.; 2,39 w. — Ph.

Gustav Ed. Seydel. Born at Luxemburg 1822, died at Dresden 1881. Pupil of the Düsseldorf and Antwerp Academies.

Sad tidings. From the war of 1866. Signed: *Ed. Seydel* 1867. **2304**

24 c. — (2248) — W. — 0,49 h.; 0,67 w

Johann Karl Lasch. Born at Leipzig 1822, died at Moscow (while travelling) 1888. Pupil of Ed. Bendemann. He was a Professor at Düsseldorf where he lived.

- 2305** Children at play. Signed: *C. Lasch*. 1861. *Düsseldorf*.
27 b. — (2240) — C. — 1,06 h.; 0,86 w. — Ph.

Herm. Wislicenus. Born at Eisenach 1825, living as Academy Professor in Düsseldorf. Pupil of Schnorr von Carolsfeld.

- 2306** Abundantia and Miseria (Abundance and Want). Signed: **WISLICENUS**.
23 c. — (2280) — C. — 1,76 h.; 1,93 w.

- 2307** Design for a theatre curtain. Received a prize at the competition for the curtain of the new Dresden Court Theatre.
Comm.-Z. — (2261) — C. — 1,45½ h.; 1,36 w.

Karl Fr. Schick. Born at Hilpertsau 1826, died at Tretenhof 1875. Pupil of the Düsseldorf Academy.

- 2308** Susanna bathing, watched by the elders. Signed: *C. SCHICK*.
24 d. — (2264) — C. — 1,04 h.; 1,28 w.

Oswald Achenbach. Born at Düsseldorf 1827, living there as Professor. Pupil of the Düsseldorf Academy.

- 2309** Rocca di Papa in the Albanian mountains. Signed: *Osw. Achenbach*.
27 c. — (2266) — C. — 1,28 h.; 1,80 w.

- 2310** The procession of St. Anna at Casamicciola in Ischia. Signed: *Osw. Achenbach* 1876.
26 b. — (2267) — C. — 1,25 h.; 1,08 w.

- 2311** The Gulf of Naples. Signed: *Oswald Achenbach* 1880. Bequeathed in 1884 by Herr Moritz Winckler.
34 a. — C. — 1,41½ h.; 1,97½ w.

Axel Nordgren. Born at Stockholm 1828, lived at Düsseldorf, died there 1888. Pupil of H. Gude in Düsseldorf.

- 2312** Swedish fishing village in winter. Signed: *A. Nordgren* 1884.
b. — C. — 0,71½ h.; 1,28 w.

Benjamin Vautier. Born at Morges 1829, living as Professor in Düsseldorf. Pupil of R. Jordan in Düsseldorf.

Pause in the dance at an Alsatian peasant's wedding. **2313**

Signed: *B. Vautier. Ddf.* 1878.

34 a. — (2293) — C. — 0,90½ h.; 1,34 w. — N. G.-C. E, 13.

Wilhelm Sohn. Born at Berlin 1830, living in Düsseldorf as Professor in the Academy. Pupil of his uncle Professor Karl Sohn in Düsseldorf.

Bust of a warrior of the 17th. Century. Signed: *Wilh. Sohn.* 1869. **2313 A**

33 c. — C. — 0,70 h.; 0,54½ w.

Joh. Christian Kröner. Born at Rintelen 1838, living in Düsseldorf. Educated in Düsseldorf and Munich.

Autumn landscape with deer. Signed: *Ch. Kröner. Düss.* 87. **2313 B**

34 c. — C. — 0,80 h.; 1,05 w.

Eduard von Gebhardt. Born at St. Johannis in Esthland 1838, living as Academy Professor in Düsseldorf. Pupil of the Petersburg Academy, the Karlsruhe School of Art and W. Sohn in Düsseldorf

The holy women washing and anointing the Body of Christ, which has been brought into the house by his faithful friends. Signed: *E. Gebhardt.* MDCCCLXXXIII. **2314**

35 c. — (2342) — W. — 0,70½ h.; 1,00 w.

Jacob wrestling with the Angel. Signed: *E. v. Gebhardt* **2314 A**
1894.

35 a. — W. — 0,70½ h.; 0,47½ w.

Heinrich Deiters. Born at Münster i. W. 1840, living in Düsseldorf. Pupil of the Düsseldorf Academy.

A forest stream. Signed: *H. Deiters.* 84. **2315**

35 c. — W. — 0,63 h.; 0,94 w. — Ph.

Eugen G. Dücker. Born at Arensburg near Riga 1841, living as Academy Professor in Düsseldorf. Pupil of the Academy at St. Petersburg, since 1864 in Düsseldorf.

On the shore of the Baltic. Signed: *E. Dücker.* **2316**

33 a. — (2346) — C. — 0,81 h.; 1,46 w. — Ph.

Sunrise on the shore of Rügen. Signed: *E. Dücker* 1887. **2316 A**

25 c. — C. — 0,84 h.; 1,33 w. — Ph.

- G. Anton Rasmussen.** Born at Stavanger in Norway in 1842, living in Düsseldorf. Pupil of the Düsseldorf Academy (H. Gude's).
- 2317** Gudvangen in Norway. Signed: *A. Rasmussen*. *Df.* 1883.
26 a. — C. — 1,86 h.; 1,86 w.
- Hugo Oehmichen.** Born at Borsdorf 1843, living in Düsseldorf. Pupil of the Dresden Academy, later in Düsseldorf under Vautier's influence.
- 2318** Paying taxes. Signed: *H. Oehmichen* 1877.
34 a. — (2307) — C. — 0,87 h.; 1,26 w. — * N. G.-C. III, 8.
- Chr. Ludw. Bokelmann.** Born at St. Jürgen near Bremen 1844, died at Berlin 1894. Pupil of the Düsseldorf Academy and Professor of the Berlin Academy.
- 2319** Emigrants taking leave of their home. — Signed: *C. L. Bokelmann*. *Df.* 1882.
35 b. — (2349) — C. — 0,89 h.; 1,23 w. — Ph.
- Adelsteen Normann.** Born at Bodö in Norway 1848, living in Berlin. Pupil of the Düsseldorf Academy.
- 2319 A** Rafssund on the Nærofiord in Norway. Signed: *A. Normann*.
38 a. — C. — 2,14½ h.; 3,20 w.
- Gregor von Bochmann.** Born at Nehat in Estland 1850, living in Düsseldorf. Pupil of the Düsseldorf School of Art.
- 2319 B** Rest at an ale house on an Estland high road. Signed: *G. v. Bochmann*. 1893.
35 a. — C. — 0,88½ h.; 1,53 w.
- Aloys Fellmann.** Born in Canton Lucerne 1855; died in Düsseldorf 1892. Pupil of the Düsseldorf Academy. He lived at Düsseldorf.
- 2319 C** A Benedictine monk taking the vow on admission to the Order. Signed: *Aloys Fellmann*.
33 c. — C. — 1,86 h.; 2,62 w.

III. The Munich School

- Karl Spitzweg.** Born at Munich 1808, died there 1885. Self-educated. Possesses a style of his own as genre-painter.
- 2319 D** Road to church near Dachau. Bavarian mountain landscape. Monogram: S. in a pointed square.
25 a. — W. — 0,26½ h.; 0,48½ w.

Friedr. Wilh. Schön. Born at Worms 1810, died at Munich 1868. Pupil of the Munich Academy.

A young peasant with a hymn-book in her hand, in her room. Signed: *Schoen . pinx.* — Bequeathed by Winkler 1884. **2320**

C.-Z. — C. — 0,61 h.; 0,48 $\frac{1}{2}$ w.

Eduard Schleich. Born near Landshut 1812, died in Munich 1874. Pupil of the Munich Academy.

Cattle in the water. Signed: *Ed . Schleich.* **2321**

35 d. — (2229) — C. — 0,47 h.; 0,83 $\frac{1}{2}$ w.

Joh. Gottfr. Steffan. Born at Wädenswyl 1815, living in Munich. Pupil of the Munich Academy.

Autumn day in the St. Gallen Alps. Signed: *J . G . Steffan pt . München* 1878. **2322**

26 c. — (2236) — C. — 0,81 h.; 1,09 w.

Wilh. Lichtenheld. Born at Hamburg 1817, died in Munich 1891. Educated in Munich, where he lived in connection with Chr. Ernst Morgenstern.

An inland lake by moonlight. Monogram: W . L. Bequeathed by Winckler 1884. **2323**

23 a. — C. — 0,91 $\frac{1}{2}$ h.; 1,89 $\frac{1}{2}$ w.

Friedrich Joh. Voltz. Born at Nördlingen 1817, died in Munich 1886. First pupil, then professor of the Munich Academy.

Cattle in a valley. Signed: *Fr . Voltz . 70.* Bequeathed by Winckler 1884. **2324**

36 c. — C. — 0,25 h.; 0,66 $\frac{1}{2}$ w.

Aug. Robert Zimmermann. Born at Zittau 1818, died in Munich 1864. Brother and pupil of Albert Zimmermann (see No. 2361).

Forest landscape. Signed: *Robert Zimmermann München* 1859. **2325**

33 b. — (2237) — C. — 0,59 h.; 0,73 w.

Aug. Richard Zimmermann. Born at Zittau 1820, died at Munich 1875. Brother and pupil of Albert Zimmermann (see No. 2361).

- 2326** Shipwreck on the coast near Carolin. Signed: *Rich. Zimmermann. München. 1848.*

24 a. — (3242) — C. — 1,01 h.; 1,50 w.

Adolf Lier. Born at Herrnhut 1826, died at Brixen 1882. Pupil of Richard Zimmermann in Munich where he chiefly worked.

- 2327** The Oise by moonlight. Signed: *A. Lier.*

28 c. — (2265) — C. — 1,05 h.; 1,50 w.

Franz Defregger. Born at Stronach in Tirol 1835, living as Academy Professor in Munich. Pupil of K. v. Piloty in Munich.

- 2328** Hunters taking leave of the sennerin. Signed: *Defregger 1877.*

27 b. — (2285) — C. — 0,92 $\frac{1}{2}$ h.; 0,77 $\frac{1}{2}$ w. — * N. G.-C. III, 9. — Ph.

- 2329** The mountain smithy in the Tyrolese revolt 1809. Signed: *Franz Defregger 1883.*

30 c. — (2340) — C. — 1,58 h.; 2,25 w. — Ph.

Franz von Lenbach. Born in Markt Schrobenhausen 1836, living in Munich. Professor. Pupil of Karl Piloty in the Munich Academy.

- 2329 A** Portrait of the Italian statesman and scholar Marco Minghetti. Three-quarter-length; dressed in black. Signed: *F. Lenbach 1885.*

36 a. — C. — 1,18 h.; 0,93 $\frac{1}{2}$ w.

- 2329 B** Bust of the Berlin sculptor Reinhold Begas. Signed: *F. Lenbach 8./2. 1893.*

35 a. — Millboard — 0,58 h.; 0,51 w.

Karl Raupp. Born at Darmstadt 1837, living in Munich. Professor. Pupil of Karl von Piloty in Munich.

- 2330** "Pursued by the storm." Peasant's boat on a stormy lake. Signed: *K. Raupp. München 85.*

26 a. — C. — 0,81 h.; 1,57 w.

Ad. Ernst Meissner. Born at Dresden 1837, living in Munich. Pupil of the Dresden Academy, further developed in Munich.

Flock of sheep in the snow. Signed: Ernst Meissner. **2331**
München 1875.

34 b. — (2289) — C. — 0,64 h.; 1,00½ w.

Heinrich Lang. Born at Regensburg (Ratisbon) 1838, lived in Munich, where he died in 1891. Pupil of the Munich Academy. Catching wild horses. Signed: *H. Lang. München.* **2332**

25 a. — (2341) — C. — 0,81 h.; 1,74 w.

Guido von Maffei. Born at Munich 1838 living there. Pupil of the Munich Academy and of Otto Gebler.

"Sure prey." A roebuck which has been shot, followed by two dogs. Signed: *G. von Maffei. München* 1879. **2333**

38 d. — (2290) — C. — 1,38 h.; 1,31 w. — Ph.

Fr. Otto Gebler. Born at Dresden 1839, living in Munich. Pupil of Karl von Piloty in Munich.

"Two poachers." A dog devouring a hunted hare, a second dog, exhausted, watching him. Signed: *Otto Gebler. München.* 1879. **2334**

34 c. — (2292) — C. — 0,76 h.; 1,04 w. — * N. G.-C. IV, 12.

"One of the seven sleepers." Shepherd boy asleep in a barn with the sheep around him. Signed: *Otto Gebler. München.* 1884. **2335**

27 a. — C. — 0,96 h.; 1,35½ w. — Ph.

Wilh. Diez. Born at Baireuth 1839, living in Munich. Pupil and Professor of the Munich Academy.

Wounded French soldiers (time of Napoleon I.) by the side of a road along which the army is marching. Signed: *Wilh. Diez.* 1884. **2335 A**

25 a. — W. — 0,26½ h.; 0,46½ w.

Eduard Kurzbauer. Born at Lemberg 1840, died at Munich 1879. Pupil of the Vienna and the Munich Academy.

"The slander." Young men and girls in a spinning room. Signed: *Eduard Kurzbauer. München.* **2336**

35 c. — (2295) — W — 0,66 h.; 0,91 w. — * N. G.-C. II, 6. — Ph

Gabriel Max. Born at Prague 1840, living in Munich. He was a pupil of Karl Piloty, and is now Academy Professor there.

- 2336 B** "Our Father." A young girl praying, kneeling upon her couch. Signed: *Gabriel Max*. 87 "*Ein Vaterunser*."

27 c. — C. — 1,56 h.; 1,09 w. — * N. G.-C. E. 18. — Ph.

Joseph Brandt. Born at Szczebrzeszyn in Polen 1841, living as Professor in Munich. Pupil of Fr. Adam in Munich.

- 2337** Train of plunder at a ford. Polish cavalry of Sobiesky's time. Signed: *Józef Brandt*. *Warszawy*. 1874.

25 a. — (2296) — C. — 0,69 h.; 1,60 w.

Nikolaus Gysis. Born on the Island of Tinos (Greece) 1842, living in Munich. Pupil of K. von Piloty in Munich.

- 2338** Punishment of a stealer of poultry in Smyrna. — Signed: *N. Gysis*.

26 d. — C. — 1,36 h.; 1,05 w.

August Rob. Rud. Schietzold. Born at Dresden 1842, living in Munich. Pupil of the Dresden Academy. Under Schleich's influence in Munich.

- 2339** Starnberger lake. Signed: *R. Schietzold*. *Mch.* 77.

33 a. — (2802) — C. — 0,77½ h.; 1,43½ w.

- 2340** On the Island of Capri. Signed: *R. Schietzold*. *Mch.* 84. Presented by the artist in 1884.

29 d. — C. — 1,17 h.; 1,46½ w.

Werner W. G. Schuch. Born at Hildesheim 1843, living in Dresden. Was Professor of Architecture in Hannover.

- 2341** A cromlech. Signed: *Werner Schuch* 1881.

30 d. — (2248) — C. — 1,20 h.; 1,97 w.

Wilhelm Leibl. Born at Cologne 1844, living in Munich. Pupil of Karl von Piloty in Munich.

- 2342** Study of a female head. Signed: *W. Leibl*. 79.

25 a. — (2310) — W. — 0,31 h.; 0,24 w.

Eduard Grützner. Born at Grosskarlowitz in Silesia 1846; living in Munich where he was a pupil of Karl Piloty and is now Academy Professor.

In the monastery library. An elderly monk covertly observing two younger ones who are reading. Signed: *Eduard Grützner* 88. **2342 A**

33 d. — W. — 0,76 h.; 0,68 w. — Ph.

Josef Wenglein. Born at Munich 1845, living in Munich. Pupil of the Munich Academy.

Peasants' houses surrounded by trees. Signed: *J. Wenglein*. **2342 B**

32 a. — C. — 0,52½ h.; 0,41 w. — Nossky bequest.

Josef Em. Weiser. Born at Patschkau (Silesia) 1847, living in Munich. Pupil of Prof. W. Diez in Munich.

The last refuge. Defence of a monastery. Signed: *Josef Weiser*. **2343**

26 c. — (2311) — W. — 0,73 h.; 1,40 w.

Ludwig Dill. Born at Gernsbach 1848, living in Munich. Pupil of K. v. Piloty in Munich.

Scene from the Venetian lagoons. Signed: *L. DILL*. **2344**

34 d. — C. — 0,81 h.; 1,21 w.

Fritz von Uhde. Born at Wolkenburg 1848, living in Munich. Studied in Paris.

Bethlehem. Picture in three compartments. Centre picture: The birth of Christ. Left wing: The company of shepherds in the winter night. Right wing: The song of angels. Signed: *F. v. Uhde*. **2344 A**

37 a. — C. — 1,34 h.; the centre picture 1,17½ w.; the side wings each 0,49 w. — Ph.

Victor Weishaupt. Born at Munich 1848, living in Munich. Pupil of the Munich Academy.

Watering cattle near a windmill. Signed: *V. Weishaupt*. **2345**

München.

36 c. — C. — 1,45½ h.; 2,06 w. — Ph.

Alfred von Wierusz-Kowalski. Born at Suwalki in Russian Poland 1849, living in Munich. Pupil of Jos. Brandt and others.

A short rest in the snow. A cart with one horse on the road. Signed: *A. Wierusz-Kowalski*. **2345 A**

25 c. — W. — 0,91 h.; 0,20 w.

Fritz Aug. Kaulbach. Born at Hannover 1850, living in Munich as Professor. He was for a time Director of the Academy, where he was a pupil.

- 2346** "A May day." Family party in the open air. Costume of the seventeenth century. Signed: *Fritz Aug. Kaulbach* 1879.

25 a. — (2313) — W. — $0,96\frac{1}{2}$ h.; 1,50 w. — Ph.

Ernst K. G. Zimmermann. Born at Munich 1852, living there. Pupil of the Munich Academy.

- 2347** "The music lesson." Pastoral scene, with a satyr looking on. Signed: *Ernst Zimmermann. München.* 1884.

36 d. — C. — $1,59\frac{1}{2}$ h.; 2,11 w.

Aug. Ed. Nikolaus (Claus) Meyer. Born at Hannover 1856, living in Munich. Pupil of Professor Loeffitz in Munich.

- 2348** "Three cats and three kittens." The women in old German costume. Signed: *Claus Meyer.* 1885.

33 d. — C. — 0,88 h.; 1,06 w.

Chr. Robert Haug. Born at Stuttgart 1857, living in Stuttgart. Pupil of the Stuttgart School of Art and the Munich Academy.

- 2348 A** "Morgenrot, Morgenrot" (German Song). An outpost of Prussian dragoons in the time of the war with Napoleon, at early dawn. Signed: *Robert. Haug.* 91.

35 a. — C. — $0,95\frac{1}{2}$ h.; $1,57\frac{1}{2}$ w.

August Dieffenbacher. Born at Mannheim 1858; living in Munich. Pupil of the Munich Academy.

- 2348 B A** terrible blow. Bringing home the body of the father of the family, who has lost his life on the mountains in winter. Signed: *Aug. Dieffenbacher. München* 1893.

28 c. — C. — 1,17 h.; 2,12 w.

Heinrich J. Zügel. Born at Murrhard in Würtemberg 1858, living in Munich. Pupil and Professor of the Munich Academy.

- 2348 C** Expelled. A shepherd's dog driving six strange sheep from the flock.

36 c. — C. — $1,40\frac{1}{2}$ h.; $2,01\frac{1}{2}$ w.

Ludwig Putz. Born at Vienna 1866, living in Munich.
Pupil of the Academy.

Capture of a French battery by Thuringian infantry at the **2348 D**
battle of Sedan. Signed: *Putz 88*.

35 c. — C. — 0,73 h.; 0,99 w.

IV. The Berlin School

Joh. Heinr. Karl Krüger. Born at Salzwedel 1812, living
in Arendsee (Mark Brandenburg). Pupil of the Berlin
Academy.

A village landscape.

2349

F.-G. — (2228) — C. — 0,99 $\frac{1}{2}$ h.; 1,33 $\frac{1}{2}$ w.

K. Ludwig Jul. Rosenfelder. Born at Breslau 1813, died
1881 as Academy Director in Königsberg. Pupil of the
Berlin Academy.

Bust of the painter Ernst Resch. Bequeathed by him in 1864. **2350**

22 b. — (2231) — C. — 0,85 $\frac{1}{2}$ h.; 0,52 w.

Friedr. Erdm. Adolf Menzel. Born at Breslau Nov. 8.
1815, living as Professor in Berlin, whither he removed
with his parents in 1830. Chiefly self-educated, although
for a short time in 1833 he attended the class for drawing from
the cast, in the Berlin Academy. He only left Berlin
occasionally for short journeys. He is the senior and
chief master of Berlin art of the 19th. Century.

Sermon in the old Klosterkirche in Berlin. Signed below **2350 A**
on the right: *Menzel 1848*.

25 d. — C. — 0,68 h.; 0,53 w. — From Berlin through art-dealers 1892.

Karl L. F. Becker. Born at Berlin 1820, living as Pro-
fessor and President of the Academy in Berlin. Pupil
of the Berlin Academy.

Auction of pictures in an aristocratic drawing room. **2351**
Signed: *C. Becker*.

25 c. — (2331) — C. — 1,23 h.; 1,58 w.

Wilh. Gentz. Born at Neu-Ruppin 1822, died in
Berlin 1890. He was Academy Professor in Berlin.
Pupil of the Berlin and the Antwerp Academy.

- 2352** The festival of the dead in Cairo. Signed: W. GENTZ. 1871.

26 c. — (2322) — C. — 0,74 h.; 1,26 w.

Hans Fr. Gude. Born at Christiania 1825, living as head of a studio in Berlin, formerly Professor in Düsseldorf and Karlsruhe. Pupil of the Düsseldorf Academy.

- 2353** Fishers landing on the sea-shore. Signed: *H. F. Gude* 1885.

30 d. — C. — 1,33 h.; 2,40 w.

Heinr. Joh. Gärtner. Born at Neu-Strelitz 1828, living in Berlin. Pupil of Fr. W. Schirmer in Berlin.

- 2354** "In the sweat of thy face." Landscape with Adam, Eve, Cain and Abel. Signed: *H. G. fec. Roma* 1865.

22 b. — (2272) — C. — 1,62 h.; 2,22 w.

Ludwig Knaus. Born at Wiesbaden 1829, living as head of a studio in Berlin. Pupil of the Düsseldorf Academy. Further educated in Paris and Berlin.

- 2355** Rope dancer's life, before and behind the scenes. Signed: *L. Knaus*. 1880.

27 b. — (2337) — W. — 0,81 h.; 1,10½ w. — Ph.

Otto E. F. A. Dörr. Born at Ludwigslust 1831, died at Dresden 1868. Pupil of the Berlin Academy, and of Bonnat in Paris.

- 2356** In Bonnat's studio in Paris. Signed: *O. Dörr*. Presented in 1872 by the widow of the artist.

25 b. — (2283) — C. — 0,61 h.; 0,82 w.

Louis Douzette. Born at Triebsee 1834, living in Berlin. Pupil of H. Eschke in Berlin.

- 2357** A lake in the moonlight. Signed: *L. Douzette*.

25 d. — (2339) — C. — 0,58½ h.; 0,90½ w.

Christian Wilberg. Born at Havelberg 1839, died at Paris 1882. Pupil of Pape and Gropius in Berlin, where he was living.

- 2358** "Memento mori." Scene from the Sabine hills. Signed: *Ch. Wilberg*. Presented by a Dresden family in 1883.

26 b. — (2345) — C. — 1,30 h.; 1,10 w.

Karl Ludwig. Born at Römhild (Saxe-Meiningen) 1839. Pupil of Karl v. Piloty in Munich. Living in Berlin. Professor.

Alpine landscape. Signed: *Carl Ludwig. Berlin* 1882. **2359**
27 c. — C. — (2343) — C. — 1,37 h.; 2,01 w.

The pass of Albula in Graubünden. Signed: *Carl Ludwig. Berlin.* **2359 A**

37 b. — C. — 1,50 h.; 2,25 w.

Eugen Bracht. Born at Morges near Lausanne 1842; living in Berlin. Pupil of Schirmer in Karlsruhe and of Gude in Düsseldorf.

Autumn day on the south coast of England. Signed: *Eugen Bracht, Berlin.* **2359 B**

37 a. — Cat. 1892: No. 2359 A. — C. — 1,20 h.; 2,01 w.

Paul Meyerheim. Born at Berlin 1842, living in Berlin. Pupil and Professor of the Berlin Academy.

Performance in a menagerie. Signed: *1894. Paul Meyerheim.* **2359 C**
27 d. — C. — 0,88 h.; 1,39 w.

Franz Skarbina. Born at Berlin 1849, living in Berlin. Pupil and master of the Berlin Academy.

A Belgian inn on the shore of La Panne. Signed: *F. Skarbina 1891.* **2359 D**

35 a. — C. — 0,66 $\frac{1}{2}$ h.; 0,49 w.

Richard Friese. Born at Gumbinnen 1854, living in Berlin. Pupil of the Berlin Academy.

Desert marauders. Lion and lioness lying in wait. Signed: *Richard Friese 84.* **2359 E**

38 c. — Cat. 1892: No. 2359 B. — C. — 1,91 h.; 2,95 w. — Ph.

Max Klinger. Born at Leipzig 1857, living in Leipzig. Pupil of Gussow in Karlsruhe and Berlin.

Pietà. The Virgin and St. John mourning over the body of the Saviour which is resting on the lid of the sarcophagus. Signed: *MAX KLINGER. ROM. 90.* **2359 F**

37 b. — C. — 1,50 h.; 2,05 w.

Walter Leistikow. Born at Bromberg 1865, living in Berlin. Pupil of the Berlin Academy.

Brick kilns near the water. Signed: *W. Leistikow.* **2359 G**
37 b. — C. — 1,54 h.; 2,51 $\frac{1}{2}$ w.

V. The Vienna School

Ludwig Ferd. Schnorr von Carolsfeld. Born at Königsberg 1788, died at Vienna 1853. Pupil of the Vienna Academy.

- 2360** Bust of an old man in old German costume. Monogram: L. S.

31 c. — (2188) — C. — 0,16 h.; 0,13½ w.

August Albert Zimmermann. Born at Zittau 1808, died in Munich 1888. Pupil of the Academies in Dresden and Munich, and for a long time Professor of the Vienna Academy.

- 2361** Ploughing a field. Signed: *Albert Zimmermann.*

25 a. — (2220) — C. — 0,89 h.; 1,52 w.

Anselm Feuerbach. Born at Speier 1829, died at Venice 1880. Pupil of the Academy in Düsseldorf and in Antwerp, and Professor in the Vienna Academy.

- 2362** The Virgin and Child between angels with musical instruments. Three-quarter-length. Signed: *Anselm Feuerbach. Roma. 1860.*

23 b. — (2336) — C. — 1,17 h.; 0,96 w. — * N. G.-C. IV, 10.

Heinrich von Angeli. Born 1840 at Oedenburg in Hungary, living as Academy Professor in Vienna. Pupil of several Academies.

- 2363** Bust of the artist G. A. Kuntz. Study.

35 a. — C. — 0,58½ h.; 0,47½ w.

Hans Makart. Born at Salzburg 1840, died at Vienna 1884. Pupil of the Academies in Vienna and Munich. Professor of the Vienna Academy.

- 2363 A** Summer. Eight beautiful young women with two children, amusing themselves by the fountain of a summer-house.

38 b. — C. — 3,71 h.; 6,31 w. — Ph.

Gustav Adolf Kuntz. Born at Wildenfels 1843, died in Rome 1879. Pupil of H. von Angeli in Vienna.

- 2364** A greeting from the outside world. A nun in her cell. Signed: *G. A. Kuntz. 1876.*

25 d. — (2304) — W. — 0,62 h.; 0,36 w. — * N. G.-C. I, 3. — Ph.

A Roman pilgrim, kissing a crucifix. Signed: *Gustav . Kuntz Rom . 1878.* **2365**

35 c. — (2305) — W. — 0,79 h.; 0,48 w. — Ph.

Roman pilgrim, praying. **2366**

35 c. — (2306) — W. — 0,76 h.; 0,46½ w. — E, 1. — Ph.

Roman woman selling vegetables. Signed: *G. Kuntz . Rom.* **2367**
1878. Bequeathed by Winckler 1884.

24 c. — W. — 0,53 h.; 0,35 w. — Ph.

Michael Munkacsy. Born at Munkacs in Hungary 1846; living in Buda-Pest. Pupil of the Academies at Vienna and Munich. Continued his studies in Düsseldorf and Paris.

Christ on the Cross with St. John and the three Holy Women. Signed: *Munkacsy M.* **2367 A**

28 b. — C. — 4,00 h.; 2,21½ w.

Hugo Darnaut. Born at Anhalt-Dessau 1851, living in Vienna. Pupil of the Vienna Academy, continued his studies in Düsseldorf.

In a wood. Signed: *H. Darnaut 1888.* **2367 B**

25 d. — W. — 0,55½ h.; 0,40 w.

VI. The Carlsruhe School

Carl Friedrich Lessing. Born at Breslau 1808, died at Carlsruhe 1880. Pupil of the Berlin and Düsseldorf Academies. He was Professor and Director of the Carlsruhe School of Art.

Landscape with a burning monastery. — Signed: *C. F. L.* **2368**
1846.

29 c. — (2218) — C. — 1,23 h.; 1,73 w.

Landscape in the Harz. Signed: *C. F. L.* 1877. **2369**

30 c. — (2217) — C. — 1,27½ h.; 1,91 w.

Wilhelm L. F. Riefstahl. Born in Neu-Strelitz 1827, died in Munich 1888. Pupil of the Berlin Academy. Was for some time Professor and Director of the Carlsruhe School of Art.

- 2370** Funeral procession past the Pantheon in Rome. Signed: W. Riefstahl. Rom 1871.

27 a. — (2335) — C. — 1,17 h.; 1,80 w.

- 2371** The anatomical theatre in Bologna. — Signed: W. Riefstahl. München.

30 b. — C. — 1,65½ h.; 1,82 w.

Karl Hoff. Born at Mannheim 1838, died at Karlsruhe 1890. Pupil of the School of Art at Karlsruhe and the Academy at Düsseldorf. Professor in the School of Art at Karlsruhe.

- 2372** "The son's last greeting." The comrade of the fallen man bringing the sad tidings to his mother and sister. Signed: *Carl Hoff*. 78. Ddf.

30 a. — (2344) — C. — 1,49 h.; 2,13 w.

Hans Thoma. Born at Bernau in Schwarzwald 1839, living at Frankfort on the Maine. Studied in Düsseldorf, Paris, Munich and Italy.

- 2372 A** The guardian of the valley. A knight with a nimbus, watching over the slumbering valley at night. Signed with the monogram H. Th.

33 b. — Millboard. — 0,99 h.; 0,75 w.

- 2372 B** Bust of the master. Autumnal landscape as a background. Signed with the monogram and 1880.

33 b. — C. — 0,70½ h.; 0,51 w.

Ferdinand Keller. Born at Karlsruhe 1842, living as Director of the School of Art at Karlsruhe. Pupil of the Karlsruhe School of Art.

- 2373** Design for the curtain of the Royal Court theatre in Dresden. At the competition it received a prize, was chosen, and carried out.

32 b. — (2303) — C. — 1,84 h.; 1,56 w. — Ph.

Hermann Baisch. Born at Dresden 1846, died at Karlsruhe 1894. Pupil of Lier in Munich and Professor at Karlsruhe.

- 2374** A Dutch canal. Landscape. — Signed: *Hermann Baisch*. 1882.

26 a. — (2350) — C. — 0,79 h.; 1,51 w.

Cattle coming to water, on the slope of a hill. Signed: **2375**

Hermann Baisch. 1883.

27 a. — (2351) — C. — 1,09 h.; 1,56 w.

Gustav Schönleber. Born at Bietigheim 1851, living as Professor of the School of Art in Carlsruhe. Pupil of Lier in Munich.

Low tide at Flushing. Signed: *G. Schönleber*. 1881. **2376**

34 c. — (2352) — C. — 1,55 h.; 2,51 w.

Fritz Rabending. Born at Vienna 1862, living in Munich. Pupil of the Carlsruhe School of Art.

Late summer. Landscape study. Signed: *Fritz Rabending*. **2376 A**
München.

34 d. — C. — 0,95 h.; 1,20 w.

Carlos Grethe. Born at Montevideo 1864, living in Carlsruhe. Pupil and Professor of the Carlsruhe School of Art.

The flying fish. A young Triton pursuing a flying fish **2376 B**
through the blue waves of the Atlantic. Signed: *Carlos Grethe*.

35 d. — C. — 0,80 h.; 0,95 $\frac{1}{2}$ w.

VII. The Weimar School

Joh. Friedrich Chr. E. Preller. Born at Eisenach 1804, died at Weimar 1878. Pupil of the Dresden, Antwerp and Milan Academies. Professor in the Weimar School of Art.

Norwegian coast scene. Monogr.: F. P. 1850. *Weimar*. **2377**

24 c. — (2203) — C. — 0,45 h.; 0,62 $\frac{1}{2}$ w.

Landscape with a centaur carrying off a nymph. Monogr.: **2378**
F. P. 1874. *Weimar*.

23 a. — (2328) — C. — 0,82 h.; 1,41 w.

Otto W. H. von Kamecke. Born in Stolp 1826, living in Berlin. Pupil of the Weimar School of Art.

Alpine landscape. Signed: *O. v. Kamecke*. **2379**

30 c. — (2334) — C. — 1,35 $\frac{1}{2}$ h.; 1,90 w.

Theodor Jos. Hagen. Born at Düsseldorf 1842, living as Professor and Director of the Weimar School of Art. Pupil of Osw. Achenbach in Düsseldorf.

- 2380** The little town of Zons, Lower Rhine. Signed: *Th. Hagen*.
Weimar 1879.

28 a. — (2301) — C. — 1,51 h.; 2,25 w.

Franz Sturzkopf. Born at Hannover 1852, living in Weimar. Pupil of the Weimar School of Art.

- 2381** Westphalian smithy. Signed: *F. Sturzkopf*.

25 b. — C. — 0,54 h.; 0,65 w.

VIII. Hamburg and Schleswig-Holstein artists.

Friedr. Karl Gröger. Born at Ploen 1766, died at Hamburg 1838. Self educated.

- 2382** Bust of the artist himself. Presented by him.

23 a. — (2170) — C. — 0,60 h.; 0,46 w.

J. G. Valentin Ruths. Born at Hamburg 1825, living there. Pupil of the Munich and Düsseldorf Academies.

- 2383** Autumn morning in the south of Switzerland. — Signed: *Valentin Ruths* 1876.

26 c. — (2258) — C. — 0,78 h.; 1,42 w.

Heinr. Louis Theod. Gurlitt. Born at Altona 1812, living in Berlin. Studied in Hamburg, Munich and Copenhagen.

- 2384** The monastery of Busaco in Portugal. Signed: *Gurlitt*.
Drsd. 1875.

29 c. — (2225) — C. — 1,21 h.; 1,88 w.

Hans Peter Feddersen. Born at Wester-Schnatebüll in Schleswig 1848, living in Kleiseer-Koog near Niebüll in the same province. Pupil of the Düsseldorf Academy and the Weimar School of Art.

- 2384 A** Landscape in North Friesland. Signed: *P. Feddersen*.
Düsseldorf 84.

35 c. — C. — 0,67 h.; 1,02 w. — Ph.

SECOND SECTION

Foreign Schools

I. The French School

François Baron Gérard. Born at Rome 1770, died in Paris 1837. Pupil of David. Court painter to Napoleon I. Napoleon I. in coronation robes. Presented to Napoleon I. **2385**
22 c. — (780) — C. — 2,21 h.; 1,45 w. — Ph.

Jean Ant. Theod. Gudin. Born at Paris 1802, died in Boulogne-sur-Seine 1880. Pupil of Girodet-Trioson.
A sea fight. Signed: *T. Gudin*. 1852. **2386**
25 b. — (781) — C. — 0,70 h.; 0,73 w.

Elise Puyroche, née Wagner. Born at Dresden 1828, living in Lyons. Pupil of Saint-Jean there.
The torn wreath. Flower-piece. Signed: *Elise Wagner*. 1850. **2387**
31 a. — (2273) — C. — 1,05 h.; 0,89 w.

Flowers near a spring. Signed: *E. Puyroche-Wagner*. **2387 A**
32 d. — C. — 1,27½ h.; 1,04½ w. — Presented by the artist.

Alexander Harrison. Born at Philadelphia 1853, living in Paris. Pupil of the Paris School of Art.
Evening by the water side. Study. Signed: *Alexander Harrison*. **2387 B**
36 d. — C. — 1,00 h.; 1,00 w.

II. Swiss Artists

Alexandre Calame. Born at Vevey 1810, died at Mentone 1864. Pupil of Diday in Geneva.
Fine trees near a mountain stream. Signed: *A. Calame* 1854. **2388**
30 a. — (782) — C. — 1,40 h.; 2,00 w. — * N. G.-C. I, 1.

Arnold Böcklin. Born at Basle 1827; living in Zürich. Pupil of J. W. Schirmer in Düsseldorf. Continued his studies in Brussels, Paris and chiefly in Rome.

- 2388 A** Spring's delights. Fabulous beings (in the Greek signification) disporting themselves near a spring flowing from a flowery bank. Signed: A. Böcklin pinx.

36 b. — C. — 2,28 h.; 1,37 w.

Jos. Rudolf Koller. Born at Zurich 1828, living there. Pupil of the Düsseldorf Academy.

- 2389** Four oxen ploughing. Signed: R. Koller 1868. (20. Aust.). Presented by Herr Otto Wesendonck.

22 d. — (2274) — C. — 1,35 h.; 2,04 w.

III. Scandinavian School

Christian Krohg. Born at Vestre Aker near Christiania 1852; living in Christiania. Studied in Karlsruhe and Berlin.

- 2389 A** Norwegian pilot boat. Signed: C. Krohg.

37 c. — C. — 1,85½ h.; 1,02½ w.

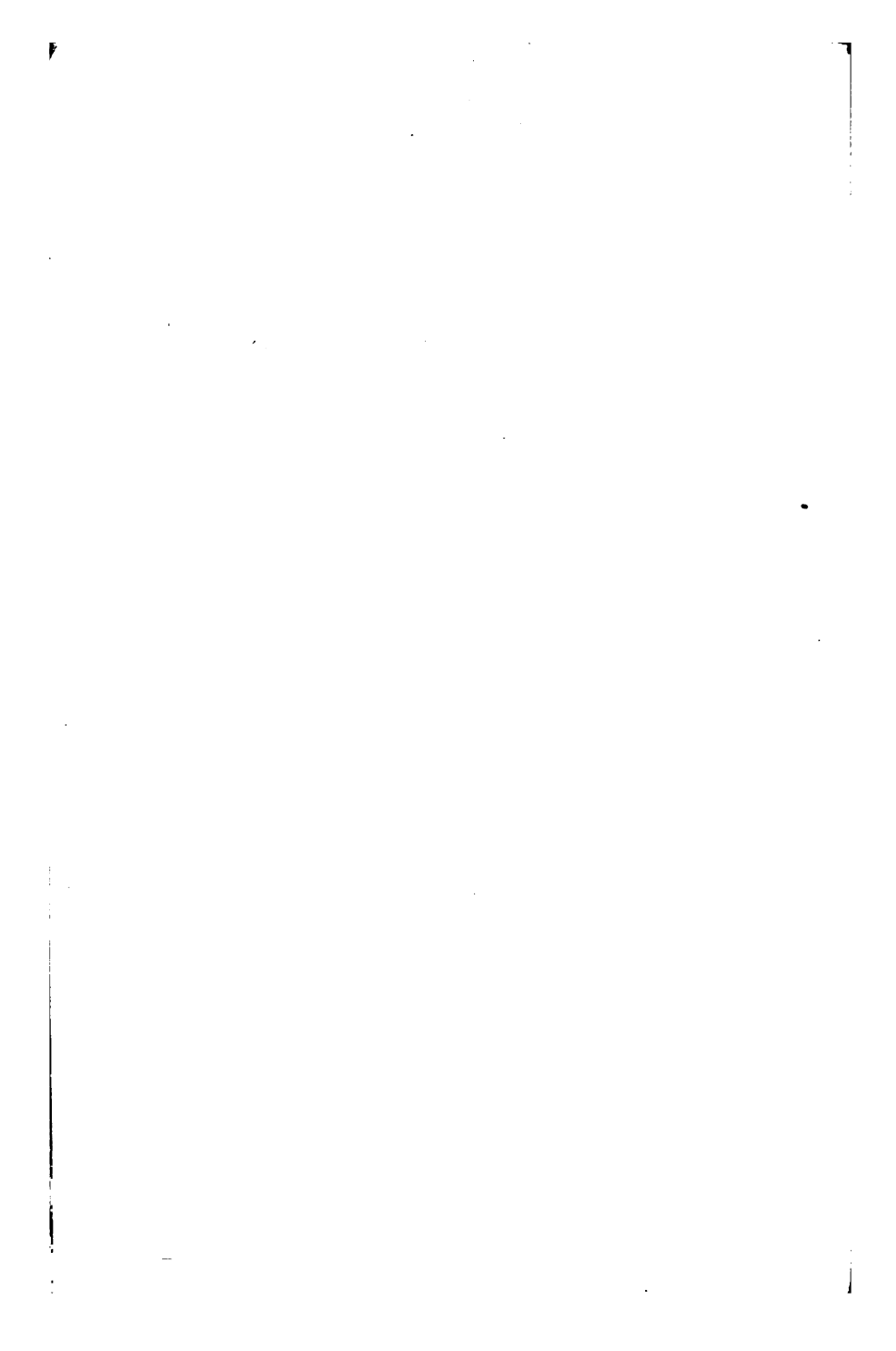
Bruno Liljefors. Born at Upsala 1860, living near Upsala. Pupil of the Stockholm Academy.

- 2389 B** A fox seizing a snow hare. Signed: Bruno Liljefors. 93.

37 c. — C. — 1,04½ h.; 2,16 w.

PART III

**The Pastels, Miniatures and
Tapestries**



FIRST SECTION

The Pastels

I. The Italian School

Guido Reni. Born near Bologna 1575, died at Bologna 1642. Pupil of Dionys Calvaert and Ludovico Carracci.

Bust of St. Francis.

68 e. — (1) — Paper. — 0,58 h.; 0,47 w. — Ph.

Rosalba Carriera. Born at Venice 1675, died there 1757.

The following 157 pastels of this artist are all upon paper.

Friedrich Christian of Saxony as Electoral Prince. Half-length.

68 e. — (24) — 0,63 $\frac{1}{2}$ h.; 0,51 $\frac{1}{2}$ w. — Ph.

Bust of the Princess Anna Amalia of Modena.

52 c. — (25) — 0,55 $\frac{1}{2}$ h.; 0,42 $\frac{1}{2}$ w. — Ph.

A Venetian Procurator in a red coat. Half-length.

61 d. — (26) — 0,72 h.; 0,59 $\frac{1}{2}$ w.

Bust of Queen Maria Josefa of Saxony.

68 i. — (27) — 0,53 $\frac{1}{2}$ h.; 0,42 $\frac{1}{2}$ w. — Ph.

Bust of the Abbé Sartorius.

63 c. — (28) — 0,30 $\frac{1}{2}$ h.; 0,27 w.

Bust of King Frederick IV of Denmark.

52 b. — (29) — 0,53 $\frac{1}{2}$ h.; 0,37 w.

Bust of the Abbé Metastasio.

63 c. — (30) — 0,32 h.; 0,25 $\frac{1}{2}$ w. — Ph.

Bust of Louis XV of France as Dauphin.

52 b. — (31) — 0,57 $\frac{1}{2}$ h.; 0,38 $\frac{1}{2}$ w. — Ph.

- 10 Bust of Duke Rinaldo of Modena.
63 g. — (32) — $0,24\frac{1}{2}$ h.; $0,18$ w.
- 11 Portrait of the Cardinal of York. Half-length.
63 a. — (33) — $0,55$ h.; $0,42$ w.
- 12 Bust of Count Pietro Minelli.
63 g. — (34) — $0,53$ h.; $0,43$ w.
- 13 Bust of Countess Camilla Minelli.
63 a. — (35) — $0,54\frac{1}{2}$ h.; $0,42\frac{1}{2}$ w.
- 14 Bust of Countess Recanati.
63 c. — (36) — $0,42$ h.; $0,32\frac{1}{2}$ w. — Ph.
- 15 Bust of Countess Leopoldine von Sternberg.
63 a. — (37) — $0,46$ h.; $0,34$ w. — Ph.
- 16 Bust of a Venetian lady of the house of Barbarigo.
63 e. — (38) — $0,42$ h.; $0,33$ w. — Ph.
- 17 Bust of the Princess Henriette of Modena.
52 b. — (39) — $0,53$ h.; $0,41$ w. — Ph.
- 18 Bust of Princess Anna Amalia Josefa of Modena.
63 c. — (40) — $0,53$ h.; $0,41$ w. — Ph.
- 19 The Empress Elisabeth, consort of Charles VI. Half-length.
63 c. — (41) — $0,57\frac{1}{2}$ h.; $0,45$ w.
- 20 The Empress Amalie, consort of Joseph I. Half-length.
63 e. — (42) — $0,65\frac{1}{2}$ h.; $0,51\frac{1}{2}$ w. — Ph.
- 21 The Elector Clemens August of Cologne. Half-length.
52 c. — (43) — $0,57$ h.; $0,45$ w.
- 22 Bust of Count de Villiers.
63 i. — (44) — $0,56\frac{1}{2}$ h.; $0,45$ w.
- 23 Bust of the Princess Moncenigo, née Carrara.
63 g. — (45) — $0,52$ h.; $0,41$ w.
- 24 The dancer Barbarina Campani. Half-length.
63 e. — (46) — $0,56\frac{1}{2}$ h.; $0,46\frac{1}{2}$ w. — Ph.
- 25 Countess Orzelska. Half-length.
52 b. — (47) — $0,64$ h.; $0,51$ w. — Ph.
- 26 The Princess of Teschen (Lubomirska). Half-length.
63 i. — (48) — $0,57\frac{1}{2}$ h.; $0,46$ w. — Ph.
- 27 Bust of the singer Faustina Hasse, née Bordoni.
63 h. — (49) — $0,30$ h.; $0,26\frac{1}{2}$ w. — Ph.

Bust of a Tirolese hostess.	28
63 g. — (50) — 0,33 h.; 0,27 w. — Ph.	
Bust of the artist herself.	29
63 c. — (51) — 0,46 $\frac{1}{2}$ h.; 0,34 w.	
Bust of an old woman in a black bodice.	30
63 c. — (52) — 0,32 $\frac{1}{2}$ h.; 0,26 $\frac{1}{2}$ w.	
Bust of the personification of Europe.	31
63 c. — (53) — 0,34 h.; 0,28 w. — Ph.	
Bust of the personification of Asia.	32
63 e. — (54) — 0,33 $\frac{1}{2}$ h.; 0,27 $\frac{1}{2}$ w. — Ph.	
Bust of the personification of Africa.	33
63 e. — (55) — 0,34 h.; 0,28 w. — Ph.	
Bust of the personification of America.	34
63 e. — (56) — 0,33 $\frac{1}{2}$ h.; 0,27 $\frac{1}{2}$ w. — Ph.	
Clio, the Muse of History. Half-length.	35
63 c. — (57) — C. — 0,63 $\frac{1}{2}$ h.; 0,50 w. — Ph.	
"Watchfulness" as a female figure. Half-length.	36
63 i. — (58) — 0,55 h.; 0,41 w.	
Bust of "Wisdom."	37
63 d. — (59) — 0,33 $\frac{1}{2}$ h.; 0,27 w.	
Bust of "Justice."	38
63 d. — (60) — 0,34 h.; 0,28 w.	
Bust of "Temperance."	39
63 d. — (61) — 0,34 h.; 0,27 w.	
Bust of "Sincerity."	40
63 d. — (62) — 0,34 h.; 0,27 $\frac{1}{2}$ w.	
The Temporal, hand in hand with the Eternal. Female figures. Half-length.	41
63 g. — (63) — 0,63 $\frac{1}{2}$ h.; 0,51 w. — Ph.	
Love on the breast of Justice. Female figures. Half-length.	42
63 g. — (64) — 0,64 $\frac{1}{2}$ h.; 0,51 $\frac{1}{2}$ w. — Ph.	
Bust of "Spring."	43
63 f. — (65) — 0,29 $\frac{1}{2}$ h.; 0,27 w.	
Bust of "Summer."	44
63 f. — (66) — 0,30 $\frac{1}{2}$ h.; 0,26 $\frac{1}{2}$ w.	

- 45** Bust of "Autumn."
63 f. — (67) — $0,30\frac{1}{2}$ h.; $0,26\frac{1}{2}$ w.
- 46** Bust of "Winter."
63 f. — (68) — $0,30\frac{1}{2}$ h.; $0,27$ w.
- 47** Bust of the Fate Clotho.
63 h. — (69) — $0,34$ h.; $0,27\frac{1}{2}$ w.
- 48** Bust of the Fate Lachesis.
63 h. — (70) — $0,33\frac{1}{2}$ h.; $0,27\frac{1}{2}$ w.
- 49** Bust of the Fate Atropos.
63 h. — (71) — $0,33$ h.; $0,26\frac{1}{2}$ w.
- 50** "Air" as a half-length female figure.
63 g. — (72) — $0,56$ h.; $0,46$ w. — Ph.
- 51** "Water" as a half-length female figure.
63 g. — (73) — $0,56$ h.; $0,46$ w. — Ph.
- 52** "Earth" as a half-length female figure.
63 g. — (74) — $0,56$ h.; $0,46$ w. — Ph.
- 53** "Fire" as a half-length female figure.
63 g. — (75) — $0,56$ h.; $0,46$ w. — Ph.
- 54** Winged figure of the goddess of ¹Victory, with a wreath upon her head. Half-length.
63 c. — (76) — $0,60\frac{1}{2}$ h.; $0,53$ w. — Ph.
- 55** Bust of the Saviour.
63 g. — (77) — $0,30\frac{1}{2}$ h.; $0,23$ w. — Ph.
- 56** Bust of the Virgin looking up to heaven.
63 c. — (78) — $0,44$ h.; $0,33\frac{1}{2}$ w.
- 57** Bust of the Virgin looking downwards.
63 c. — (79) — $0,29$ h.; $0,23$ w.
- 58** Bust of the Virgin with her right hand on her breast.
52 b. — (80) — $0,34$ h.; $0,28$ w.
- 59** Bust of the Virgin with a book.
63 e. — (81) — $0,33$ h.; $0,26\frac{1}{2}$ w.
- 60** The Virgin as Mater dolorosa. Half-length.
63 e. — (82) — $0,58\frac{1}{2}$ h.; $0,48$ w. — Ph.
- 61** Mary Magdalene with a book. Half-length.
63 e. — (83) — $0,57$ h.; $0,46\frac{1}{2}$ w. — Ph.
- 62** Mary Magdalene with a skull in her hand. Half-length.
63 e. — (84) — $0,41$ h.; $0,32\frac{1}{2}$ w. — Ph.

- Mary Magdalene with the cross in her hands. Half-length. 63**
 63 c. — (85) — 0,46 h.; 0,33 $\frac{1}{2}$ w. — Ph.
- The little St. John. Half-length. 64**
 63 g. — (86) — 0,31 $\frac{1}{2}$ h.; 0,24 $\frac{1}{2}$ w.
- Bust of the Virgin with her left hand on her breast. 65**
 52 b. — (87) — 0,53 h.; 0,41 $\frac{1}{2}$ w.
- Bust of the Saviour in the attitude of blessing. 66**
 52 b. — (88) — 0,32 h.; 0,27 w. — Ph.
- Bust of the Saviour with long flowing hair. 67**
 52 b. — (89) — 0,33 h.; 0,27 w. — Ph.
- Bust of Joseph. 68**
 63 g. — (90) — 0,21 h.; 0,16 $\frac{1}{2}$ w.
- Bust of the Virgin looking downwards. 69**
 63 g. — (91) — 0,23 $\frac{1}{2}$ h.; 0,18 $\frac{1}{2}$ w. — Ph.
- Bust of the Virgin with folded hands. 70**
 52 b. — (92) — 0,32 $\frac{1}{2}$ h.; 0,23 $\frac{1}{2}$ w.
- Bust of a gentleman in a yellow coat and blue cloak. 71**
 63 a. — (93) — 0,54 $\frac{1}{2}$ h.; 0,42 w.
- Bust of a young warrior. 72**
 52 b. — (94) — 0,52 $\frac{1}{2}$ h.; 0,38 w.
- Portrait of a gentleman in a black coat. Half-length. 73**
 63 f. — (95) — 0,73 h.; 0,60 $\frac{1}{2}$ w.
- Bust of a lady in a silk dress with white and blue flowers 74**
 on it.
 63 a. — (96) — 0,56 $\frac{1}{2}$ h.; 0,45 w.
- Bust of a gentleman in a yellow coat and purple waistcoat. 75**
 63 g. — (97) — 0,24 $\frac{1}{2}$ h.; 0,19 w.
- Bust of a lady in a blue cloak with ermine. 76**
 63 a. — (98) — 0,55 $\frac{1}{2}$ h.; 0,42 w.
- Bust of a lady in a low greenish dress. 77**
 63 i. — (99) — 0,57 h.; 0,48 w.
- Bust of a gentleman in a brilliant red coat. 78**
 63 g. — (100) — 0,56 $\frac{1}{2}$ h.; 0,45 w.
- Bust of a lady in a blue dress and a yellow cloak. 79**
 63 g. — (101) — 0,51 h.; 0,39 $\frac{1}{2}$ w.
- Bust of a girl with a kitten. 80**
 52 b. — (102) — 0,23 h.; 0,19 w.

- 81** Bust of a lady with a red bow on her breast.
63 c. — (103) — $0,32\frac{1}{2}$ h.; $0,26\frac{1}{2}$ w.
- 82** Bust of Diana in pink drapery.
63 e. — (104) — $0,30$ h.; $0,26\frac{1}{2}$ w.
- 83** Bust of a Muse in blue drapery.
63 e. — (105) — $0,29\frac{1}{2}$ h.; $0,25\frac{1}{2}$ w.
- 84** Bust of a gentleman in a yellowish-red coat and brown cloak.
52 c. — (106) — $0,54\frac{1}{2}$ h.; $0,43$ w. — Ph.
- 85** Bust of a lady in a blue cloak.
52 c. — (107) — $0,41$ h.; $0,32$ w. — Ph.
- 86** Bust of a gentleman in a red coat and cloak trimmed with gold lace.
52 b. — (108) — $0,50$ h.; $0,39\frac{1}{2}$ w. — Ph.
- 87** Portrait of a lady in a sea-green dress. Half-length.
63 g. — (109) — $0,67\frac{1}{2}$ h.; $0,50\frac{1}{2}$ w.
- 88** Bust of a lady in a brown dress with coloured flowers upon it.
63 i. — (110) — $0,55$ h.; $0,41$ w.
- 89** A lady with a basket of flowers. Half-length.
63 c. — (111) — $0,64$ h.; $0,49$ w.
- 90** Bust of a lady in a blue cloak.
63 b. — (112) — $0,30$ h.; $0,26$ w.
- 91** Bust of a Muse in red drapery.
63 b. — (113) — $0,32\frac{1}{2}$ h.; $0,24\frac{1}{2}$ w.
- 92** Bust of a girl in a straw hat.
52 c. — (114) — $0,41\frac{1}{2}$ h.; $0,33$ w. — Ph.
- 93** Bust of a lady in ermine and a blue shawl.
63 c. — (115) — $0,41\frac{1}{2}$ h.; $0,33$ w.
- 94** Bust of a Muse in a lilac mantle.
63 d. — (116) — $0,29$ h.; $0,24\frac{1}{2}$ w.
- 95** Bust of a lady in a red mantle.
63 c. — (117) — $0,28\frac{1}{2}$ h.; $0,22\frac{1}{2}$ w.
- 96** Bust of a girl in a mantle shot with green and red.
63 e. — (118) — $0,30$ h.; $0,26$ w.
- 97** Bust of a lady in a blue dress and pink cloak.
63 e. — (119) — $0,46$ h.; $0,35$ w.
- 98** Bust of Diana with a spray of flowers in her hair.
63 e. — (120) — $0,30$ h.; $0,26$ w.

- Bust of a fair youth in armour. 99
 63 g. — (121) — $0,33\frac{1}{2}$ h.; $0,36\frac{1}{2}$ w.
- Bust of a lady in thin light red drapery. 100
 63 c. — (122) — $0,32$ h.; $0,38\frac{1}{2}$ w.
- Bust of a lady with a looking glass. 101
 52 b. — (123) — $0,47$ h.; $0,84$ w. — Ph.
- Bust of a lady in an ermine mantle. 102
 52 b. — (124) — $0,45$ h.; $0,85$ w. — Ph.
- Bust of a lady in a bright blue silk dress. 103
 63 a. — (125) — C. — $0,44\frac{1}{2}$ h.; $0,36\frac{1}{2}$ w. — Ph.
- Bust of Diana with a diadem of pearls. 104
 63 e. — (126) — $0,29\frac{1}{2}$ h.; $0,36$ w.
- Bust of a black-haired lady with a thin gold necklace. 105
 52 b. — (127) — $0,29\frac{1}{2}$ h.; $0,36$ w.
- Bust of a lady in a brownish dress and blue mantle. 106
 63 a. — (128) — $0,51\frac{1}{2}$ h.; $0,40\frac{1}{2}$ w.
- Bust of a lady in ermine over a reddish-yellow dress. 107
 52 b. — (129) — $0,52$ h.; $0,41$ w. — Ph.
- Bust of a lady in a thin lace scarf. 108
 63 c. — (130) — $0,57$ h.; $0,44\frac{1}{2}$ w.
- Bust of a lady in a dull lilac lace dress. 109
 63 c. — (131) — $0,56$ h.; $0,44\frac{1}{2}$ w. — Ph.
- Bust of a lady in a black lace dress with a pink bow. 110
 52 b. — (132) — $0,48\frac{1}{2}$ h.; $0,40$ w.
- Bust of a gentleman in a red coat with a handsome pattern 111
 on it.
 63 e. — (133) — $0,58$ h.; $0,46\frac{1}{2}$ w.
- Bust of a lady in a blue cloak with a jewelled chain. 112
 52 c. — (134) — $0,41$ h.; $0,34$ w. — Ph.
- Bust of a lady in a white dress with yellow flowers upon it. 113
 63 c. — (135) — $0,41\frac{1}{2}$ h.; $0,33$ w.
- Bust of a gentleman in a full blue cloak. 114
 63 c. — (136) — $0,56\frac{1}{2}$ h.; $0,46\frac{1}{2}$ w.
- Bust of a lady in a blue mantle over a light dress. Half- 115
 length.
 63 h. — (137) — $0,75\frac{1}{2}$ h.; $0,61$ w. -- Ph.

- 116** Bust of a lady with a spray of orange blossom.
52 c. — (138) — $0,57\frac{1}{2}$ h.; $0,46$ w. — Ph.
- 117** Bust of a lady in a light yellow dress with blue ribbons.
52 b. — (139) — $0,53\frac{1}{2}$ h.; $0,42\frac{1}{2}$ w.
- 118** Bust of a singer with a music book.
63 c. — (140) — $0,44\frac{1}{2}$ h.; $0,33\frac{1}{2}$ w. — Ph.
- 119** Bust of a lady in a blue mantle over a white lace dress.
63 c. — (141) — $0,41\frac{1}{2}$ h.; $0,33\frac{1}{2}$ w.
- 120** Bust of a lady in a dress with coloured flowers upon it.
52 c. — (142) — $0,41$ h.; $0,32\frac{1}{2}$ w.
- 121** Bust of a Turk with a cup.
63 a. — (143) — $0,56\frac{1}{2}$ h.; $0,44$ w.
- 122** A warrior in armour with a long wig. Half-length.
63 b. — (144) — $0,79$ h.; $0,65$ w.
- 123** Bust of Diana with a pearl diadem in the form of a crescent.
63 b. — (145) — $0,30$ h.; $0,26$ w.
- 124** Bust of a gentleman in a light flowered waistcoat and red coat.
63 c. — (146) — $0,56$ h.; $0,44\frac{1}{2}$ w.
- 125** Bust of a Muse in red drapery.
63 f. — (147) — $0,29\frac{1}{2}$ h.; $0,24\frac{1}{2}$ w.
- 126** Bust of a lady in a yellow mantle trimmed with ermine.
52 c. — (148) — $0,42$ h.; $0,31\frac{1}{2}$ w.
- 127** Bust of a girl with a parrot.
63 g. — (149) — $0,33\frac{1}{2}$ h.; $0,26\frac{1}{2}$ w. — Ph.
- 128** Bust of a lady in a reddish-yellow dress trimmed with fur.
63 e. — (150) — $0,31\frac{1}{2}$ h.; $0,25$ w.
- 129** Bust of a gentleman in a dark yellow coat.
63 e. — (151) — $0,44$ h.; $0,19$ w.
- 130** Bust of a girl in blue and white drapery.
63 e. — (152) — $0,80$ h.; $0,26$ w.
- 131** Bust of a girl in violet drapery.
63 c. — (153) — $0,32$ h.; $0,26\frac{1}{2}$ w.
- 132** Bust of a lady in a blue mantle, and a pearl necklace.
52 b. — (154) — $0,80$ h.; $0,25\frac{1}{2}$ w.
- 133** Bust of Diana in reddish-purple drapery.
63 b. — (155) — $0,80$ h.; $0,26\frac{1}{2}$ w.

- Study of a female figure with a little white drapery. — **134**
Half-length.
- 63 g. — (156) — $0,83\frac{1}{2}$ h.; $0,18$ w.
- Bust of Diana in brown drapery. **135**
- 52 b. — (157) — $0,80\frac{1}{2}$ h.; $0,26\frac{1}{2}$ w.
- Bust of a lady in white drapery with red ribbons in her hair. **136**
- 63 e. — (158) — $0,81\frac{1}{2}$ h.; $0,17\frac{1}{2}$ w.
- Bust of a Muse in yellowish-red drapery. **137**
- 63 h. — (159) — $0,29$ h.; $0,24\frac{1}{2}$ w.
- Bust of a peasant boy. **138**
- 63 e. — (160) — $0,28\frac{1}{2}$ h.; $0,16$ w.
- Bust of a red-haired girl. **139**
- 63 e. — (161) — $0,23$ h.; $0,17\frac{1}{2}$ w.
- Bust of Diana with a crescent on her brow. **140**
- 52 b. — (162) — $0,25\frac{1}{2}$ h.; $0,19\frac{1}{2}$ w.
- Bust of a girl with a red ribbon on her shoulder. **141**
- 63 e. — (163) — $0,30$ h.; $0,26$ w.
- Portrait of a lady holding flowers in her mantle. Half-length. **142**
- 52 b. — (164) — $0,64\frac{1}{2}$ h.; $0,51$ w.
- Bust of a lady with a parrot on her right hand. **143**
- 63 c. — (165) — $0,54\frac{1}{2}$ h.; $0,41$ w. — Ph.
- Study of a female head with open mouth. **144**
- 63 g. — (166) — $0,21\frac{1}{2}$ h.; $0,18$ w.
- Bust of a lady with fur round her neck. **145**
- 52 c. — (167) — $0,30$ h.; $0,25\frac{1}{2}$ w.
- Study of a female head. A little violet drapery on her neck. **146**
- 63 b. — (168) — $0,30$ h.; $0,26$ w.
- Bust of a man in armour and an ermine cloak lined with red. **147**
- 52 b. — (169) — $0,53\frac{1}{2}$ h.; $0,41$ w.
- Bust of a lady in a blue cloak with a string of pearls. **148**
- 52 c. — (170) — $0,40$ h.; $0,33$ w.
- Bust of a lady in a blue dress with brown fur. **149**
- 63 i. — (171) — $0,41$ h.; $0,31\frac{1}{2}$ w.
- Bust of a boy in a grey and red coat. **150**
- 63 g. — (172) — $0,35\frac{1}{2}$ h.; $0,28\frac{1}{2}$ w.

- 151** Bust of a gentleman in a yellow waistcoat and violet coat.
63 l. — (173) — 0,57 h.; 0,44½ w.
- 152** Bust of a gentleman in a violet cloak.
52 b. — (174) — 0,57 h.; 0,46 w.
- 153** Bust of a lady in a white damask dress and red cloak trimmed with ermine.
63 l. — (175) — 0,45 h.; 0,51½ w.
- 154** Bust of a lady in a light silk dress.
52 c. — (176) — 0,45 h.; 0,34 w. — Ph.
- 155** Bust of a lady in blue drapery, with a bunch of flowers.
63 c. — (177) — 0,44 h.; 0,33½ w.
- 156** Bust of Diana in pink drapery with a crescent on her head.
63 c. — (178) — 0,40½ h.; 0,32 w.
- 157** Bust of a lady in a white damask dress.
52 b. — (179) — 0,52 h.; 0,40½ w.
- 158** Bust of a gentleman in a brown coat and yellow waistcoat.
52 b. — (180) — 0,53½ h.; 0,32 w.

II. The French School

Jean-Etienne Liotard. Born at Geneva 1702, died there 1789. Pupil of Massé and Le Moines in Paris.

- 159** Bust of the master himself in Turkish costume.
63 e. — (17) — Paper. — 0,60½ h.; 0,40½ w. — Ph.
- 160** Count Moritz of Saxony, Marshall of France. Three-quarter-length.
63 e. — (18) — Parchment. — 0,64 h.; 0,53 w. — Ph.
- 161** The chocolate-girl. Also mentioned as the "Vienna" chocolate-girl "Baldauf."
63 e. — (19) — Parchment. — 0,82½ h.; 0,52½ w. — Ph. — Illustr. Plate 25.
- 162** The artist's niece "Mlle. Lavergne." Also called "die schöne Leserin." Three-quarter-length.
63 e. — (20) — Parchment. — 0,57½ h.; 0,30½ w. — Ph.

Maurice Quentin De la Tour. Born at St. Quentin 1704, died there 1788. Paris Academician.

- 163** Maria Josepha, Dauphiness of France. Half-length.
63 e. — (22) — Paper. — 0,60½ h.; 0,49½ w. — Ph.

Count Moritz of Saxony, Marshall of France. Half-length. **164**

63 c. — (23) — Paper. — $0,59\frac{1}{2}$ h.; $0,49$ w. — Ph.

Emile Wauters. Born at Brussels 1846, living at Paris.

Pupil of J. F. Portaël in Brussels and J. L. Gerôme in Paris.

Portrait of the artist himself. Half-length. Signed: *Emile Wauters* 1887. **164 A**

52 c. — Paper on Canvas. — $0,50\frac{1}{2}$ h.; $0,38$ w.

III. The German School

Anton Raphael Mengs. Born at Aussig 1728, died in Rome 1779. Pupil of his father Ismael Mengs.

Bust of his father Ismael Mengs. **165**

63 g. — (2) — Paper. — $0,55\frac{1}{2}$ h.; $0,42\frac{1}{2}$ w. — Ph.

Bust of the young artist himself with a blue cloak. **166**

63 g. — (8) — Paper. — $0,55\frac{1}{2}$ h.; $0,40\frac{1}{2}$ w. — * III, 30. — Ph.

Bust of the young artist himself with a red cloak. **167**

63 g. — (4) — Paper. — $0,55$ h.; $0,42$ w. — Ph. — Illustr. Plate 25.

Bust of the wife of the Court-painter Alexander Thiele. **168**

63 c. — (5) — Parchment. — $0,49\frac{1}{2}$ h.; $0,38\frac{1}{2}$ w. — Ph.

Bust of Herr von Hofmann. **169**

63 c. — (6) — Paper. — $0,54$ h.; $0,43$ w. — Ph.

Bust of the singer Catarina Regina Mingotti. **170**

63 c. — (7) — Paper. — $0,55\frac{1}{2}$ h.; $0,42\frac{1}{2}$ w. — Ph. — Illustr. Plate 25.

Bust of the singer Domenico Annibali. **171**

63 g. — (8) — Paper. — $0,55$ h.; $0,42$ w. — Ph.

Bust of the chief Court painter Louis de Silvestre. **172**

63 g. — (9) — Paper. — $0,62\frac{1}{2}$ h.; $0,50\frac{1}{2}$ w. — Ph.

Bust of King Augustus III. **173**

63 c. — (10) — Paper. — $0,55\frac{1}{2}$ h.; $0,42$ w. — Ph.

Bust of the Elector Friedrich Christian of Saxony. **174**

63 c. — (11) — Paper. — $0,55\frac{1}{2}$ h.; $0,44\frac{1}{2}$ w. — Ph.

Bust of the Electress Maria Antonia, consort of the preceding. **175**

63 c. — (12) — Paper. — $0,55\frac{1}{2}$ h.; $0,44\frac{1}{2}$ w. — Ph.

Friedrich August the Just as a child, on a purple cushion. **176**

52 b. — (13) — Paper. — $0,63\frac{1}{2}$ h.; $0,75\frac{1}{2}$ w. — Ph.

Cupid sharpening an arrow. **177**

63 g. — (14) — Paper. — $0,41\frac{1}{2}$ h.; $0,35\frac{1}{2}$ w. — * III, 14. — Ph. — Illustr. Plate 24.

Theresia Concordia Maron, née Mengs. Born at Dresden 1725, died at Rome 1806. Daughter and pupil of Ismael Mengs.

178 Bust of the artist herself.

63 g. — (15) — Paper. — $0,41\frac{1}{2}$ h.; 0,33 w. — Ph.

179 Bust of the artist's sister Julie Mengs.

63 g. — (16) — Paper. — 0,42 h.; 0,34 w. — Ph.

Joh. Heinr. Schmidt. Born at Hildburghausen 1749, died at Dresden 1829. Court painter in Dresden after 1775.

180 Princess Auguste of Saxony, as a child, on a blue cushion.

52 c. — (21) — Paper. — $0,62\frac{1}{2}$ h.; 0,65 w.

Daniel Caffé. Born at Küstrin 1750, died at Dresden 1815. Pupil of Casanova and A. Graff.

181 Bust of the drawing master J. Ath. Dietz in a green cap.

52 c. — (184) — Paper. — 0,48 h.; 0,38 w.

182 Portrait of Frau Caroline Ruquet, née Lötze.

52 c. — Paper. — 0,93 h.; 0,70 w.

182 A Portrait of a man in a room. Half-length.

52 c. — Parchment. — 0,75 h.; 0,57 w.

David Friedrich Weller. Born at Kirchberg 1759 died at Dresden 1789. Pupil of the Meissen Porcelain Manufactory.

183 A falling basket of fruit and flowers.

52 c. — (183) — Paper. — 0,94 h.; $0,74\frac{1}{2}$ w. — Painted in gouache.

Felicitas Robert, née Tassaert. Lived during the first half of this century at Berlin.

184 The visit of Mary to Elizabeth. Design taken from one of Rubens' pictures.

52 c. — (181) — Paper. — $0,58\frac{1}{2}$ h.; $0,47\frac{1}{2}$ w.

185 An old cook in a kitchen.

52 c. — (182) — Paper. — $0,72\frac{1}{2}$ h.; $0,74\frac{1}{2}$ w. — Ph.

SECOND SECTION

The Miniatures

The miniatures are on the ground-floor, east; room 52; wall d.
The letters below the description of pictures refer to the
compartments A—E.

I. Old Electoral Collection

Probably presented to the Gallery by the Elector Friedrich
Christian about 1763.

Distributed among the different compartments, chiefly in
C and E.

Felice Ramelli. Born at Asti 1666, died at Rome 1740.
Pupil of Dion. Rho.

Bust of a lady in a hat and feather. I

E. — (142) — 0,108 h.; 0,077 w.

Rosalba Carriera. Born at Venice 1675, died there 1757.

Pupil of Cav. Diamantini and A. Balestra.

The Virgin and Child with St. John. Three-quarter-length. 2

E. — (31) — 0,138 h.; 0,111 w.

Apollo and Daphne. Three-quarter-length. 3

C. — (136) — 0,109 h.; 0,089 w.

Venus and Cupid. 4

E. — (139) — 0,090 h.; 0,071 w.

- 5 Friedrich Christian of Saxony as Electoral Prince. Half-length.
E. — (137) — 0,109 h.; 0,089 w.
 - 6 Bust of Louis XIV. of France.
C. — (145) — 0,096 h.; 0,074 w.
 - 7 Bust of a gentleman in a flowered dressing-gown.
C. — (118) — 0,083 h.; 0,057 w.
 - 8 A lady with a rabbit in her arms. Half-length.
E. — (119) — 0,084 h.; 0,063 w.
 - 9 A lady with Cupid on her knee. Three-quarter-length.
E. — (131) — 0,084 h.; 0,065 w.
 - 10 A lady with a little dog on her lap. Half-length.
E. — (132) — 0,087 h.; 0,065 w.
 - 11 Bust of a lady with a mirror in her hand.
E. — (123) — 0,077 h.; 0,057 w.
 - 12 Bust of a gentleman in a blue coat.
C. — (124) — 0,079 h.; 0,061 w.
 - 13 A Venetian fruit-seller. Three-quarter-length.
C. — (135) — 0,106 h.; 0,079 w.
 - 14 A lady at the breakfast table. Three-quarter-length.
E. — (140) — 0,083 h.; 0,062 w.
 - 15 A lady with a little bird on her hand. Half-length.
E. — (141) — 0,070 h.; 0,052 w.
 - 16 A lady at the piano. Half-length.
C. — (143) — 0,093 h.; 0,072 w.
 - 17 A lady at her toilet, receiving the visit of a gentleman.
Three-quarter-length.
C. — (116) — 0,059 h.; 0,078 w.
 - 18 A lady as Diana. Half-length.
C. — (117) — 0,079 h.; 0,060 w.
- Felicitas Hoffmann, née Sartori.** Pupil of Rosalba Carriera in Venice, died about 1760 in Dresden, where she was married.
- 19 The artist's own portrait in a blue cloak. Half-length.
C. — (138) — 0,116 h.; 0,092 w.
 - 20 The artist's own portrait in Turkish costume. Half-length.
C. — (130) — 0,131 h.; 0,101 w.

- The singer Faustina Hasse, née Bordoni. Half-length. 21
 Latterly erroneously ascribed to Rosalba Carriera.
 C. — (126) — 0,113 h.; 0,068 w.
- Music director Johann Ad. Hasse. Half-length. Latterly 22
 erroneously ascribed to Rosalba Carriera.
 C. — (127) — 0,113 h.; 0,090 w.
- Half-length figure of the Saviour in the attitude of blessing. 23
 Copy after Rosalba Carriera.
 C. — (36) — 0,104 h.; 0,084 w.
- Half-length figure of the Virgin Mary. Copy after Ros. Carriera. 24
 E. — (37) — 0,103 h.; 0,084 w.
- Winter as a half-length female figure in a red mantle 25
 trimmed with fur.
 C. — (12) — 0,115 h.; 0,096 w.
- A lady as Flora. Three-quarter-length. Copy after Ros. 26
 Carriera's pastel (No. 89).
 C. -- (13) — 0,124 h.; 0,097 w.
- Spring as a female figure. Bust. Copy after Rosalba Carriera. 27
 C. — (131) — 0,093 h.; 0,068 w.
- Summer as a female figure. Bust. Copy after Rosalba Carriera. 28
 C. — (132) — 0,093 h.; 0,067 w.
- Autumn as a female figure. Bust. Copy after Rosalba Carriera. 29
 C. — (133) — 0,093 h.; 0,067 w.
- Winter as a female figure. Bust. Copy after Ros. Carriera. 30
 C. — (134) — 0,093 h.; 0,068 w.
- Diana with a greyhound. Bust. Copy after Rosalba Carriera. 31
 C. — (129) — 0,123 h.; 0,093 w.
- Copy after Correggio's Madonna with St. George. No. 153. 32
 E. — (10) — 0,321 h.; 0,225 w.
- Copy after Nik. Knupfer's Family Portrait in our Gallery 33
 No. 1258.
 B. — (23) — 0,177 h.; 0,231 w.
- Venus with two little cupids. Three-quarter-length. After 34
 Pietro Liberì.
 C. — (39) — 0,100 h.; 0,081 w.

- 35** Copy after Carlo Cignani's "Joseph and Potiphar's wife," in our Gallery No. 387.

A. — (38) — 0,180 h.; 0,180 w.

- 36** Copy after Langhetti's picture "Apollo and Marsyas," in our Gallery No. 663.

B. — (39) — 0,253 h.; 0,304 w.

- 37** Copy after Rubens' picture "Mercury and Argus," in our Gallery No. 962 C.

B. — (40) — 0,172 h.; 0,230 w.

Martin van Mytens (Meytens). Born at Stockholm 1695, died as Academy Director in Vienna 1770.

- 38** The Virgin, adoring her child. Three-quarter-length. After Guido Reni.

D. — (25) — 0,124 h.; 0,149 w.

Ismael Mengs. Born at Copenhagen about 1688, died in Dresden 1764. Court painter in Dresden. Father of Raphael Mengs.

- 39** Mater dolorosa. Three-quarter-length.

D. — (2) — 0,132 h.; 0,107 w.

- 40** Mary Magdalene in a rocky cave. Three-quarter-length.

E. — (7) — 0,163 h.; 0,137 w. — Ph.

- 41** The Annunciation. a) Mary; b) the angel.

D. — (11) — Two small pictures, each 0,105 h.; 0,135 w.

- 42** Christ as the Saviour of the world. Three-quarter-length.

E. — (30) — 0,113 h.; 0,088 w.

- 43** St. Bartholomew the Apostle. Half-length.

E. — (14) — 0,113 h.; 0,089 w.

- 44** St. Matthew the Apostle. Three-quarter-length.

E. — (15) — 0,113 h.; 0,090 w.

- 45** St. James the Great, the Apostle. Three-quarter-length.

E. — (16) — 0,114 h.; 0,080 w.

- 46** St. Thomas the Apostle. Three-quarter-length.

E. — (17) — 0,113 h.; 0,088 w.

- 47** St. Philip the Apostle. Three-quarter-length.

E. — (18) — 0,114 h.; 0,092 w.

St. Matthias the Apostle Half-length.	48
E. — (19) — 1,108 h.; 0,084 w.	
St. Judas Thaddæus the Apostle. Half-length.	49
E. — (20) — 0,114 h.; 0,089 w.	
St. Simon the Apostle. Half-length.	50
E. — (21) — 0,114 h.; 0,089 w.	
St. Peter the Apostle. Three-quarter-length.	51
E. — (32) — 0,113 h.; 0,089 w.	
St. Andrew the Apostle. Three-quarter-length.	52
E. — (33) — 0,114 h.; 0,089 w.	
St. John the Apostle. Three-quarter length.	53
E. — (34) — 0,113 h.; 0,089 w.	
St. James the Less, the Apostle. Three-quarter-length.	54
E. — (35) — 0,114 h.; 0,089 w.	
Diogenes with his lantern near his cask.	55
C. — 0,109 h.; 0,085 w. — Ph.	
Portrait of Augustus the Strong.	56
C. — (146) — 0,034 h.; 0,028 w.	
A lady with her son. Three-quarter-length.	57
C. — (125) — 0,123 h.; 0,091 w.	
Anton Raphael Mengs. Born at Aussig 1728, died at Rome 1779. Son and pupil of Ismael Mengs.	
Bust of Augustus III of Saxony and Poland.	58
C. — (144) — 0,099 h.; 0,080 w. — Ph.	
The Virgin and Child with St. John. Three-quarter-length.	59
D. — (3) — 0,167 h.; 0,138 w. — Ph.	
St. Mary Magdalene. Three-quarter-length.	60
E. — (8) — 0,185 h.; 0,142 w.	
Copy after Raphael's Holy Family in the Museum at Naples.	61
C. — (9) — 0,228 h.; 0,185 w.	
Copy after Raphael's "Madonna della Sedia", in the Pitti Palace at Florence.	62
E. — (22) — 0,163 h.; 0,138 w.	

Therese Concordia Maron, née Mengs. Born 1725, died in Rome 1806. Daughter and pupil of Ismael Mengs.

- 63** Copy after Correggio's "Day" in the Museum at Parma.
A. — (5) — 0,247 h.; 0,188 w.
- 64** Copy after Correggio's "Night" in our Gallery No. 152.
A. — (24) — 0,247 h.; 0,184 w.

Unknown masters of the last Century.

- 65** The Virgin with the Infant Christ and St. John. Three-quarter-length.
A. — (6) — 0,198 h.; 0,144 w.
- 66** St. Francis kneeling.
C. — (1) — 0,141 h.; 0,141 w.
- 67** Portia, swallowing burning coals.
A. — (4) — 0,206 h.; 0,171 w.
- 68** Galileo Galilei. Three-quarter-length.
C. — (26) — 0,133 h.; 0,109 w.
- 69** A flute-player. Half-length.
C. — (27) — 0,132 h.; 0,100 w.
- 70** The commander Belisarius. Three-quarter-length.
C. — (28) — 0,126 h.; 0,096 w.
- 71** Louis, Dauphin of France. Half-length.
E. — (120) — 0,059 h.; 0,078 w.
- 72** The Singer Coralli. Half-length.
C. — (128) — 0,114 h.; 0,089 w.
- 73** A Pole dressed in red.
C. — 0,093 h.; 0,074 w.
- 74** An old woman in a large hat. Supposed to be after Rembrandt.
E. — 0,056 h.; 0,067 w.
- 75** A gallant with two ladies in a park.
E. — 0,045 h.; 0,065 w.
- 76** Dance in the open air.
E. — 0,042 h.; 0,064 w.

II. Von Römer Collection.

Presented in 1857 by Herr Rudolf von Römer (Rittergutsbesitzer). Middle of Compartment A.

Sophie Friederike Dinglinger. Born at Dresden 1736, died there 1791. Pupil of Oeser in Leipzig.

Portrait of the artist's grandfather, the Court jeweller **77**
Johann Melchior Dinglinger. Half-length.

A. — (92) — 0,117 h.; 0,096 w.

Bust of the artist's father, the Court jeweller Joh. Fried- **78**
rich Dinglinger.

A. — (93) — 0,054 h.; 0,041 w.

Bust of the artist's mother, the wife of the preceding. **79**

A. — (94) — 0,054 h.; 0,041 w.

Bust of the artist's aunt, Charlotte Dinglinger. **80**

A. — (95) — 0,042 h.; 0,033 w.

The artist's own portrait. Bust. **81**

A. — (96) — 0,036 h.; 0,030 w.

Bust of Anna Poppe, née Dinglinger. Aunt of the artist. **82**

A. — (97) — 0,038 h.; 0,032 w.

Bust of Franz Poppe. Husband of the preceding. **83**

A. — (98) — 0,047 h.; 0,039 w.

III. Preuss Collection

Presented in 1843 by Herr Friedrich Preuss, Privy Councillor. Forty nine busts of celebrated rulers, copied from originals (most of which are well-known), by various artists, partly by Ernst Chr. Weser. Compartment B.

Pope Julius II. After Raphael (Pitti Pal. Florence). **84**

B. — 0,078 h.; 0,060 w.

Pope Clement XIV. After a Roman snuff-box. **85**

B. — 0,077 h.; 0,060 w.

Pope Leo X. After Raphael (Pitti Pal. Florence). **86**

B. — 0,077 h.; 0,060 w.

Pope Pius VII. After Wicar (Paris). **87**

B. — 0,075 h.; 0,055 w.

- 88** The Emperor Rudolf of Habsburg. (Germ. Museum, Nürnberg.)
B. — 0,077 h.; 0,060 w.
- 89** The Emperor Sigismund. After Dürer. (Germ. Museum, Nürnberg.)
B. — 0,077 h.; 0,063 w.
- 90** The Emperor Maximilian. (Germ. Museum, Nürnberg.)
B. — 0,077 h.; 0,059 w.
- 91** The Emperor Charles V. After Tizian (Imperial Gallery, Vienna.)
B. — 0,075 h.; 0,056 w.
- 92** King Henry IV. of France. After F. Pourbus the Younger (Louvre).
B. — 0,075 h.; 0,056 w.
- 93** King Gustavus Adolphus I. of Sweden. After A. Vandyck. (Munich, Pinakothek).
B. — 0,075 h.; 0,056 w.
- 94** King Johann Sobiesky of Poland. (Munich, Castle).
B. — 0,075 h.; 0,057 w.
- 95** King William III. of England. Supposed to be after an original of Phil. Vandyck in Dresden.
B. — 0,075 h.; 0,057 w.
- 96** King Henry VIII. of England. After Hans Holbein (Copy in the Dresden Gallery).
B. — 0,075 h.; 0,055 w.
- 97** King Christian II. of Denmark. (Germ. Museum, Nürnberg.)
B. — 0,077 h.; 0,062 w.
- 98** King Francis I. of France. Free Copy after Tizian (Louvre).
B. — 0,077 h.; 0,060 w.
- 99** King Gustavus Vasa of Sweden. (Stockholm, Museum.)
B. — 0,077 h.; 0,060 w.
- 100** The Czar Peter the Great. Original unknown.
B. — 0,075 h.; 0,057 w.
- 101** King Louis XIV. of France. After Petitot.
B. — 0,076 h.; 0,056 w.
- 102** King Charles XII. of Sweden. Original said to be in Dresden.
B. — 0,075 h.; 0,056 w.

Augustus the Strong of Saxony and Poland. Original **103**
unknown.

B. — 0,075 h.; 0,057 w.

The Emperor Joseph II. After Jos. Hickel (Vienna). **104**

B. — 0,075 h.; 0,056 w.

King Frederick II. (the Great) of Prussia. Original in **105**
the Imperial Castle at Vienna.

B. — 0,075 h.; 0,055 w.

King George III. of England. After a snuff-box. **106**

B. — 0,074 h.; 0,056 w.

King Ferdinand IV. of Naples. After a snuff-box. **107**

B. — 0,075 h.; 0,054 w.

King Charles XIII. of Sweden. After a snuff-box. **108**

B. — 0,075 h.; 0,056 w.

Supposed to be Queen Catarina Cornaro of Cyprus. After **109**
Pordenone (Dresden Gallery).

B. — 0,077 h.; 0,059 w.

Queen Mary Stuart of Scotland. After an unknown original. **110**

B. — 0,075 h.; 0,056 w.

Queen Christine of Sweden. Supposed to be after J. G. Beck. **111**

B. — 0,075 h.; 0,057 w.

The Empress Maria Theresia. After Jos. Hickel (Vienna). **112**

B. — 0,075 h.; 0,056 w.

The Czarina Catharina II. After J. B. Lampi (Vienna). **113**

B. — 0,074 h.; 0,056 w.

King Frederick VI. of Denmark. After a snuff-box. **114**

B. — 0,075 h.; 0,056 w.

King Frederick William III. of Prussia. After a snuff-box. **115**

B. — 0,075 h.; 0,056 w.

King Maximilian Joseph of Bavaria. After Joh. Fr. Stieler **116**
(Munich).

B. — 0,075 h.; 0,057 w.

King Frederick Augustus the Just, of Saxony. After A. Graff **117**
(Dresden, Gallery).

B. — 0,075 h.; 0,057 w.

King Frederick of Wurtemberg. Original in Stuttgart. **118**

B. — 0,075 h.; 0,056 w.

- 119** King Charles I of England. Free copy after an original of A. Van Dyck.
B. — 0,075 h.; 0,065 w.
- 120** King Louis XVI of France. After L. Sicardi (Paris).
B. — 0,075 h.; 0,065 w.
- 121** King Gustavus Adolphus II of Sweden. After J. B. Lampi (Vienna).
B. — 0,075 h.; 0,065 w.
- 122** King Charles IV of Spain. Supposed to be after Goya.
B. — 0,075 h.; 0,057 w.
- 123** King Victor Emanuel of Sardinia. After a snuff-box.
B. — 0,075 h.; 0,056 w.
- 124** The Emperor Charles the Great. After Dürer (Germ. Museum, Nürnberg).
B. — 0,075 h.; 0,055 w.
- 125** Oliver Cromwell, Protector of England. After Andreas Möller and Robert Walker (Dresden Gallery Nr. 2062).
B. — 0,077 h.; 0,059 w.
- 126** King Christopher of Hayti. After an English engraving.
B. — 0,077 h.; 0,060 w.
- 127** The Emperor Napoleon I of France. After Isabey.
B. — 0,074 h.; 0,056 w.
- 128** The Emperor Alexander I of Russia. After St. Aubin (Paris).
B. — 0,075 h.; 0,055 w.
- 129** The Emperor Francis I of Austria. Original in Vienna.
B. — 0,076 h.; 0,056 w.
- 130** The Sultan Mahomet II. After an Original painted in Constantinople.
B. — 0,077 h.; 0,059 w.
- 131** King Louis XVIII of France. After Gérard (Paris).
B. — 0,077 h.; 0,060 w.
- 132** King Ferdinand VII of Spain. After a snuff-box.
B. — 0,075 h.; 0,057 w.

IV. Von Reitzenstein Collection

Bequeathed in 1858 by Carl Leopold Christoph von Reitzenstein (Oberhofmarschall). Compartment D. Only No 142 in Comp^t. E.

A. Miniatures by known artists

Jean Baptiste Jacques Augustin. Born at St. Dié 1759, died at Paris 1832.

Bust of the Emperor Napoleon I. Signed: *Augustin*. 133

D. — (59) — 0,068 h.; 0,044 w.

Bust of Jérôme, King of Westphalia. Signed: *Augustin*. 134

D. — (60) — 0,064 h.; 0,044 w.

Jean Baptiste Isabey. Born at Nancy 1767, died in Paris 1855.

Bust of Jérôme, King of Westphalia. Signed: *Isabey*. 135

D. — (47) — 0,050 h.; 0,041 w.

Johann Walch. Born at Kempten 1757, died at Augsburg 1816.

Bust of the Archduke Charles of Austria. Signed: *Walch* 136
1799.

D. — (62) — Circular; 0,078 h.; 0,078 w.

Günther. Doubtful who was the master of this name.

Bust of the Archduke Charles of Austria. Signed: *Günther* 137
1793 (not 1799).

D. — (42) — 0,066 h.; 0,066 w.

Bust of the Field Marshall Count Laudon. Signed: 138
Günther 17 . .

D. — (105) — 0,101 h.; 0,088 w.

Jerem. Alex. Fiorino. Born at Cassel 1793, died at Dresden 1847.

Bust of Prince Maximilian of Saxony. Signed: *Fiorino.p.* 139

D. — (78) — 0,085 h.; 0,022 w.

C. Oppermann. Circumstances of his life unknown.

Bust of the Emperor Alexander I of Russia. Signed: 140
C. Oppermann 1809.

D. — (71) — 0,056 h.; 0,043 w.

M. Winberg. Circumstances of his life unknown.

- 141** Bust of the Emperor Alexander II of Russia. Signed:
M. Winberg.

D. — (89) — 0,044 h.; 0,030 w.

B. Miniatures by unknown artists

- 142** Karl Leopold Christoph von Reitzenstein. Half-length.

E. — (45) — 0,255 h.; 0,215 w. — In oil on linen.

- 143** Bust of the Princess Marianne of Saxony.

D. — (41) — 0,100 h.; 0,080 w.

- 144** Prince Albert of Saxon-Teschen. Half-length.

D. — (48) — 0,073 h.; 0,058 w.

- 145** Bust of the consort of the preceding, the Archduchess
Christine of Austria.

D. — (46) — 0,071 h.; 0,057 w.

- 146** Bust of Countess Corvin-Krasinska.

D. — (49) — 0,050 h.; 0,041 w.

- 147** Bust of Queen Maria Leczinska of France.

D. — (50) — 0,036 h.; 0,030 w.

- 148** Bust of the Electress Elisabeth von der Pfalz.

D. — (51) — 0,062 h.; 0,051 w.

- 149** Bust of von Wolfersdorf. Intendant of the Royal Fisheries.

D. — (52) — 0,052 h.; 0,042 w.

- 150** Bust of the Countess of Hrzan and Harras, née Colonna.

D. — (53) — 0,049 h.; 0,039 w.

- 151** Bust of the Countess of Hrzan and Harras, née Colonna.

D. — (54) — 0,061 h.; 0,048 w.

- 152** Bust of King Max I of Bavaria.

D. — (55) — 0,045 h.; 0,032 w.

- 153** Bust of King Frederick Augustus the Just, of Saxony.

D. — (56) — 0,052 h.; 0,033 w.

- 154** Bust of King Ferdinand VII of Spain.

D. — (57) — 0,057 h.; 0,032 w.

- 155** Bust of King Ludwig I of Bavaria.

D. — (58) — 0,054 h.; 0,033 w.

Bust of Queen Amalie of Saxony.	156
D. — (61) — 0,047 h.; 0,037 w.	
Bust of the Duchess Amalie von Zweibrücken.	157
D. — (63) — 0,052 h.; 0,041 w.	
Bust of the Princess Marianne of Saxony.	158
D. — (64) — 0,072 h.; 0,058 w.	
Bust of Prince Clement of Saxony, Elector of Trier.	159
D. — (65) — 0,078 h.; 0,066 w.	
Half-length figure of the Electress Marie Antonie of Saxony.	160
D. — (66) — 0,060 h.; 0,050 w.	
Bust of the Emperor Nicolas of Russia.	161
D. — (67) — 0,041 h.; 0,035 w.	
Bust of the Empress Alex. Feodorowna of Russia.	162
D. — (68) — 0,041 h.; 0,028 w.	
Bust of King Frederick William IV of Prussia.	163
D. — (70) — 0,040 h.; 0,032 w.	
Bust of the Princess Elisabeth of Saxony.	164
D. — (72) — 0,050 h.; 0,040 w.	
Half-length figure of the Princess Elisabeth of Saxony.	165
D. — (74) — 0,050 h.; 0,067 w.	
Half-length female figure in a light red jacket trimmed with fur.	166
D. — (75) — 0,068 h.; 0,051 w.	
Bust of the Elector Maximilian Joseph of Bavaria.	167
D. — (76) — 0,018 h.; 0,015 w.	
Bust of Duke Charles of Pfalz-Zweibrücken.	168
D. — (77) — 0,029 h.; 0,028 w.	
Bust of the Swedish Chamberlain Baron von Fersen.	169
D. — (78) — 0,017 h.; 0,014 w.	
Bust of the Electress Elisabeth von der Pfalz.	170
D. — (79) — 0,029 h.; 0,023 w.	
Bust of a woman with blue ribbons in her fair hair.	171
D. — (80) — 0,018 h.; 0,016 w.	
Half-length figure of Augustus III of Poland and Saxony.	172
D. — (81) — 0,055 h.; 0,067 w.	
Half-length figure of the Electress Maria Anna of Bavaria.	173
D. — (83) — 0,056 h.; 0,067 w.	

- 174** Half-length figure of the Electress Marie Antonie of Saxony.
D. — (82) — 0,043 h.; 0,054 w.
- 175** Bust of a female. Light red dress.
D. — (84) — 0,040 h.; 0,080 w.
- 176** Bust of the Princess Elisabeth of Saxony.
D. — (85) — 0,028 h.; 0,020 w.
- 177** Bust of the Princess Christine of Saxony.
D. — (86) — 0,037 h.; 0,031 w.
- 178** Bust of the Elector Karl Theodor of Bavaria.
D. — (87) — 0,031 h.; 0,028 w.
- 179** Bust of the Electress Elisabeth of Bavaria.
D. — (88) — 0,031 h.; 0,028 w.
- 180** Bust of King Frederick Augustus the Just, of Saxony.
D. — (89) — 0,042 h.; 0,032 w.
- 181** Bust of King Frederick Augustus the Just, of Saxony.
D. — (90) — 0,057 h.; 0,030 w.
- 182** Bust of the Elector Maximilian Joseph of Bavaria.
D. — (91) — 0,026 h.; 0,032 w.
- 183** Bust of Prince Albert of Saxon-Teschen.
D. — (99) — 0,035 h.; 0,046 w.
- 184** Bust of the Consort of the preceding, Archduchess Christine of Austria.
D. — (100) — 0,067 h.; 0,046 w.
- 185** Bust of Augustus the Strong.
D. — (101) — 0,029 h.; 0,023 w.
- 186** Bust of King Frederick Augustus the Just, of Saxony.
D. — (102) — 0,041 h.; 0,032 w.
- 187** Bust of the Princess Marianne of Saxony.
D. — (103) — 0,038 h.; 0,033 w.
- 188** Half-length figure of the Elector Maximilian of Bavaria.
D. — (104) — 0,056 h.; 0,067 w.
- 189** Maria of Tuscany and Frederick Augustus of Saxony as children. Three-quarter-length.
D. — (106) — 0,064 h.; 0,064 w.
- 190** Bust of Augustus III of Saxony and Poland.
D. — (107) — 0,024 h.; 0,019 w.

V. Grahl Collection

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Bust of the Electress Marie Anna of Bavaria. 191

D. — (108) — 0,031 h.; 0,019 w.

Bust of the Elector Frederick Christian of Saxony. 192

D. — (109) — 0,026 h.; 0,019 w.

Bust of Prince Maximilian of Saxony. 193

D. — (110) — 0,029 h.; 0,017 w.

Bust of the Electress Marie Antonie of Saxony. 194

D. — (111) — 0,023 h.; 0,019 w.

Bust of Princess Caroline of Parma, Consort of Prince Maximilian of Saxony. 195

D. — (112) — 0,055 h.; 0,046 w.

Bust of King Maximilian I of Bavaria. 196

D. — (113) — 0,048 h.; 0,029 w.

Bust of Duchess Christine of Saxon-Teschen. 197

D. — (114) — 0,047 h.; 0,037 w.

Bust of King Maximilian of Bavaria. 198

D. — (115) — 0,075 h.; 0,058 w.

V. Grahl Collection

Seven Miniatures painted on ivory. Presented in 1891 by the widow of the artist, Frau Elisabeth Grahl. Compartment A.

August Grahl. Born in Mecklenburg 1791, died in Dresden 1868. Pupil of the Berlin Academy.

Bust of the composer Sigismund Neukomm. — Signed: 198 A
A. Grahl. Roma 1826.

A. — 0,145 h.; 0,115 w.

Bust of the sculptor Bertel Thorvaldsen. — Signed: A. 198 B
GRAHL. ROMA 1830.

A. — 0,260 h.; 0,195 w.

Portrait of the Crown Princess Elisabeth of Prussia. Half-length. 198 C

A. — 0,190 h.; 0,145 w.

Bust of the consort of the Emperor Nicolas of Russia. 198 D

A. — 0,040 h.; 0,040 w. — Round.

Bust of Mrs. Waddington. 198 E

A. — 0,155 h.; 0,140 w.

- 198 F** Bust of Dr. Motherby.
A. — 0,150 h.; 0,110 w.
- 198 G** Bust of the countess Potozka.
A. — 0,190 h.; 0,145 w.

VI. Miniatures acquired singly

Jer. Alex. Fiorino. See No. 139 (73).

- 199** Bust of the singer Filippo Sassoroli.
C. — (147) — 0,056 h.; 0,045 w.
- 199 A** Bust of King Anton of Saxony, in a red uniform. Signed: Fiorino p.
D. — High-oval; — 0,044 h.; 0,032 w.
- 199 B** Bust of King Anton of Saxony, in a white uniform. Signed with his monogram.
D. — High-oval; — 0,058 h.; 0,032 w.
- Friedrich Moritz August Retsch.** Born at Dresden 1779, died in Lössnitz 1857.
- 200** Bust of Frau von Somaruga.
E. — (40 a) — 0,077 h.; 0,064 w.
- 200 A** Portrait of Frau Ad. Güntz.
A. — Tin. — 0,165 h.; 0,155 w.

Unknown artists.

- 201** Bust of Count Camillo Marcolini.
E. — (48) — 0,270 h.; 0,251 w.
- 202** View of castle Nymphenburg near Munich.
D. — (44) — 0,232 h.; 0,190 w.
- 203** Bust of Friedrich August the Just of Saxony when young.
B. — Ivory; 0,028 h.; 0,019 w.

VII. The Von Zahn bequest

Bequeathed by Frä. Susanne von Zahn, who died Nov. 7. 1895. Compartment B.

Christian Gottlieb Dolst. Born at Dresden 1740, died there 1814.

- Bust of the burgomaster Heyme. **204**
B. — High-oval. — 0,018 h.; 0,015 w.
- Bust of the wife of the burgomaster Heyme. **205**
B. — High-oval. — 0,017 h.; 0,018 w.
- Bust of the wife of the burgomaster Heyme, later in life. **206**
B. — High-oval. — 0,052 h.; 0,040 w.
- Bust of the artist's wife. **207**
B. — High-oval. — 0,037 h.; 0,034 w.
- Bust of the artist's mother in law. **208**
B. — High-oval. — 0,047 h.; 0,038 w.
- Ernst Christian Weser.** Born at Dresden 1783; died there 1860.
- Bust of the physician Hofrat Dr. Pienitz. Signed on the back: *Ernst Weser pinx 1805.* **209**
B. — High-oval. — 0,061 h.; 0,049 w.
-

THIRD SECTION

Tapestries

The Tapestries are hung in the Cupola room (G) of the Royal Picture Gallery. The old Flemish series forms the lower row, the Raphael Tapestries the upper.

I. Old Flemish Tapestries

Six hangings from the beginning of the 16th. Century. It is not known who originated the designs for them, but for the four larger (*a, b, c, d*) Quinten Massys has been suggested, and they certainly appear to belong to his time and school. Hendrik Bles (Civetta) has been mentioned for the two smaller (*e, f*) but he was however in no way connected with them.

- a)* The Crucifixion of Christ.
3,36 h.; 3,29 w.
- b)* Christ bearing his cross.
3,44 h.; 3,38 w.
- c)* The adoration of the shepherds.
3,47 h.; 3,36 w.
- d)* The Ascension of Christ.
3,42 h.; 3,33 w.
- e)* The Ascension of Christ.
2,96 h.; 2,88 w.
- f)* The institution of the Lord's Supper.
3,05 h.; 2,84 w.

II. The Raphael Tapestries

These are replicas of six out of the ten tapestries, representing scenes from the Acts of the Apostles, which Leo X. caused to be woven in Brussels, for the walls of the Sistine Chapel in the Vatican, from the cartoons painted by Raphael in 1515—1516, seven of which are still preserved in the South Kensington Museum in London. Our six replicas, the borders of which with figures of Apostles &c., cannot be traced back to Raphael, but point to the 17th Century, were produced at this later period, and perhaps woven in England. At least they came from England to Paris and from Paris in 1723 to Dresden.

- g) The healing of the lame man. Acts ch. III, v. 1.
4,28 h.; 6,35 w.
- h) The punishment of Elymas. Acts ch. XIII, v. 6—12.
4,23 h.; 5,30 w.
- i) The sacrifice at Lystra. Acts ch. XIV, v. 8—18.
4,23 h.; 6,35 w.
- k) The miraculous draught of fishes. Luke ch. V, v. 1—11.
4,23 h.; 5,00 w.
- l) "Feed my sheep." John ch. XXI, v. 15—24.
4,23 h.; 6,15 w.
- m) St. Paul preaching at Athens. Acts ch. XVII, v. 22—32.
4,23 h.; 5,25 w.

Addenda

- Page 23 N^o. 64. According to Dr. Ludwig, "St. Helen" more correct than "St. Veneranda."
- " 24 N^{os}. 69—70. According to Dr. Ludwig, these two pictures are copies from the pictures N^{os}. 100—101 in the Brussels Gallery, (Flemish School) and represent Philip the Handsome and Joanna the Imbecile.
- " 30 N^o. 121. Dr. Ludwig is inclined to attribute this picture to Callisto da Lodi.
- " 204 On the Illustrations XXV, upper left hand, read 1916 B instead of 1910.
-

List of numbers which have been altered
since 1887

1887	1892	1896	1887	1892	1896
114	114	121 A	926	926	928 B
159	159	165 A	947	947	944 A
196	194 B	194 B	948	948	944 B
198	199 A	199 A	959	1023 A	1023 A
207	847 A	847 A	961	961	1023 D
218	218	65 A	964	964	962 C
255	255	258 A	966	966	964 B
257	261 A	261 A	968	1023 B	1023 B
264	264	270 A	969	1023 C	1023 C
268	268	283 A	970	970	964 A
285	285	1867 A	971	971	986 A
292	201 A	201 A	975	975	986 B
294	59 A	59 A	976	976	986 C
295	194 A	194 A	977	977	962 B
672	672	1016 B	978	978	1016 A
701	701	1047 A	979	979	962 A
	798 A	798 B	981	981	958 A
	798 B	798 C	985	985	957 A
809	809	806 A	1008	1008	1021 A
876	876	819 A	1048	998 A	998 A
898	898	909 A	1049	998 B	998 B
899	899	909 B		Stolen	
923	923	928 A	1060	Aug. 20, 1889.	

1887	1892	1896	1887	1892	1896
1088	1085 A	1085 A	1920	1920	1916 C
1090	1090	1085 B	1921	1921	1906 D
1213	1215 A	1215 A	1931	1931	1906 C
1237	1539 A	1539 A	1937	1937	1906 E
1249	1249	1340 A	1938	1938	1906 F
1407	1510 A	1510 A	1960	1906 A	1906 A
1467	1467	1468 A	1961	1906 B	1906 B
1475	1408 A	1408 A	1967	1967	806 B
1508	1382 A	1382 A	1994	1792 A	1792 A
1509	1382 B	1382 B	2032	1855 A	1855 A
1551	1551	1617 A	2033	1855 B	1855 B
1574	1589 B	1589 B	2085	2085	1867 B
1588	1295 A	1295 A	2140	2140	763 A
1590	1572 A	1572 A	2141	2141	763 B
1674	1723 A	1723 A	2143	2143	1580 A
1695	1589 A	1589 A	2144	2144	1580 B
1701	1338 A	1338 A	2145	2145	1580 C
1702	1338 B	1338 B		2189 A	51 A
1703	1338 C	1338 C		2189 B	838 B
1784	1782 A	1782 A		2189 C	1391 A
1848	1996 A	1996 A		2199 D	1618 A
1852	1515 A	1515 A	2289	2289	2292 B
1853	1515 B	1515 B	2290	2290	2274 A
1854	1515 C	1515 C		2293 B	2293 C
1856	798 A	798 B		2359 A	2359 B
1887	805 A	805 A		2359 B	2359 E
1904	1904	1966 A		2319 B	2319 C
1906	1906	838 A		2348 B	2348 D
1909	1909	1916 A		2359 A	2359 B
1910	1910	1916 B		2359 B	2359 E
1914	1914	1922 A	2390	2390	2302 A
1917	1917	1913 A	2391	2391	2302 B

CATALOGUE

of Engravings from Pictures in the Royal Gallery
published by the
**GENERAL DIRECTION OF THE ROYAL
COLLECTIONS**
(for sale by the Secretary of the Gallery,
singly and in volumes).

I.

Recueil d'Estampes d'après les Tableaux originaux de la Galerie Royale.

Begun in 1753. Finished in 1870.

Three parts, each containing 51 engravings in large folio
(74×56 cm) with letterpress in French.

Price of the whole Collection:

White paper, bound	580	Marks, unbound	490	Marks	X
Chinese " " "	830	" " "	740	" "	X

Price of the parts singly:

Part	I	White, bound	190	Marks, unbound	160	Marks
		Chinese, " "	290	" "	260	" "
"	II	White, " "	170	" "	140	" "
		Chinese, " "	270	" "	240	" "
"	III	White, " "	240	" "	210	" "
		Chinese, " "	370	" "	340	" "

A Selection from the whole Collection, consisting of 24 engravings, which are marked with a star (*) in this catalogue, costs unbound, on white paper 126 Marks, on Chinese paper 168 Marks. Single Engravings may be exchanged for others of equal value which do not belong to the Selection.

First Part

No.	Title-page.		Price in Marks	
			white	Chin.
I.		Rigaud. King August III as Crown Prince in the year 1715 . 65×44 $\frac{1}{2}$	9	12
		J. J. Balechou, Engraver (Cat. No. 760)		
"	1.	Correggio. Madonna with St. Francis E. Fessard, engr. 44 $\frac{1}{2}$ ×37 (150)	4	6
*	"	2. Same artist. Madonna with St. George N. D. Beauvais, engr. 54×37 (153)	4	6
*	"	3. Same artist. Madonna with St. Sebastian P. A. Kilian, engr. 48×29 (151)	4	6
*	"	4. Same artist. Magdalena J. Daullé, engr. 27×37 (154)	4	6
"	5.	Girolamo Mazzuoli. The Virgin and Child with Saints 34×20 (166) Engr. by N. le Mire as Franc. Mazzuoli.	3	5
"	6.	Niccolo Abati. The martyrdom of the Apostles Peter and Paul Jac. Folkema, engr. 53×30 (165)	4	6
"	7.	Catena. Holy Family 30×42 (65) Engr. by P. E. Moitte as Andr. del Sarto.	3	5
"	8.	Andrea del Sarto. Abraham's Sacrifice Surugue père, eng. 46×29 (77)	9	12
"	9.	Giul. Romano. Holy Family, called "Madonna della Catina" J. J. Flipart, engr. 41×31 (103)	6	9
"	10.	Tizian. Holy Family with the Patron's family 4 E. Fessard, engr. 25×34 (175)	4	6
"	11.	Same artist. Portrait of a lady in mourning P. E. Basan, engr. 25×21 (174)	3	5

No.		Price in Marks	
		white	Chin.
I. 12.	Tizian. Portrait of a bride P. F. Basan, engr. 25×21 (170)	3	5
" 13.	Same artist. Portrait of Tizian's daughter Lavinia P. F. Basan, engr. 25×21 (171)	3	5
" 14.	Paolo Veronese. Adoration of the Kings P. A. Kilian, engr. 27×61 (225)	9	12
" 15.	Same artist. The Cuccina Family (sur- rounded by Faith, Hope, and Cha- rity) at the feet of the Virgin . P. A. Kilian, engr. 22 $\frac{1}{2}$ ×56 (224)	9	12
" 16.	Same artist. Christ bearing His cross J. M. Preissler, engr. 23×57 (227)	9	12
" 17.	G. C. Procaccini. The Holy Family . J. Camerata, engr. 58×31 (643)	4	6
" 18.	A. Carracci. Christ supported by angels 22 $\frac{1}{2}$ ×26 (302) Engr. by M. Keyl as Lod. Carracci.	2	3
" 19.	Same artist. The Assumption of the Virgin J. Camerata, engr. 56×36 (303)	5	7
" 20.	Same artist. The Virgin and St. Matthew N. Dupuis, engr. 57×38 (304)	3	5
" 21.	Same artist. St. Rochus distributing alms J. Camerata, engr. 51×75 (305)	6	9
" 22.	Guido Reni. The risen Saviour before His Mother J. Tardieu, engr. 56 $\frac{1}{2}$ ×36 (322)	4	6
" 23.	Same artist. The Virgin enthroned, with Saints P. L. Suruguefils, engr. 55×37 (328)	6	9
" 24.	Same artist. Infant Bacchus J. Camerata, engr. 27×20 (327)	6	9
" 25.	Vanni. Holy Family P. E. Moitte, engr. 37×31 $\frac{1}{2}$ (91)	3	5
" 26.	Feti. David with the head of Goliath J. Camerata, engr. 37 $\frac{1}{2}$ ×26 $\frac{1}{2}$ (415)	6	9

No.		Price in Marks	
		white	Chin.
I. 27.	Ribera. Jacob with Laban's flocks . S. Fokke, engr. 30×38 (689)	3	5
" 28.	Same artist. The martyrdom of St. Bartholomew M. Pitteri, engr. 29×37 690	2	3 .
" 29.	Same artist. The martyrdom of St. Lawrence M. Keyl, engr. 33½×25 (686)	3	5
* " 30.	Same artist. Mary Magdalene . . . M. Pitteri, engr. 40×32 (683)	4	6
" 31.	Same artist. Diogenes J. Daullé, engr. 25×21 (682)	4	6
" 32.	Mattia Preti. The deliverance of St. Peter from prison P. Campana, engr. 34×41½ (467)	3	5
" 33.	Same artist. The martyrdom of St. Bartholomew C. L. Wüst, engr. 41×31 (465)	2	3
" 34.	Same artist. The unbelief of St. Thomas 29½×40 (466) Jos. Canale and J. Beauvarlet, engr.	4	6
" 35.	L. Giordano. Jacob and Rachel at the well Jos. Wagner, engr. 32½×36½ (491)	3	5
" 36.	Same artist. Rebecca and Abraham's servant Jos. Wagner, engr. 32×39 (488)	3	5
" 37.	Same artist. Lucretia and Tarquin . P. Tanjé, engr. 30×40 (486)	4	6
" 38.	Same artist. Seneca P. Aveline, engr. 33½×51½ (487)	4	6
" 39.	Same artist. Ariadne surprised by Bacchus Fr. Basan, engr. 29×41 (475)	3	5
" 40.	Same artist. Hercules and Omphale . Cl. Duflos, engr. 33×41 (474)	3	5
" 41.	Carlo Dolci. The Saviour blessing the bread Fr. Basan, engr. 32½×26 (510)	4	6

	No.		Price in Marks	
			white	Chin.
	I. 42.	Carlo Dolci. The daughter of Herodias P. A. Kilian, engr. $34 \times 27\frac{1}{2}$ (508)	4	6
	" 43.	Same artist. St. Cecilia P. A. Kilian, engr. 52×27 (509)	4	6
*	" 44.	Carlo Maratti. The holy night . . Cl. Jardinier, engr. $36\frac{1}{2} \times 28$ (436)	6	9
	" 45.	Same artist. The Virgin and Child . J. Daullé, engr. $28\frac{1}{2} \times 21\frac{1}{2}$ (437)	3	5
	" 46.	Cignani. Joseph and Potiphar's wife P. Tanjé, engr. 27×27 (387)	3	5
	" 47.	Langetti. Apollo and Marsyas . . L. Zucchi, engr. 33×39 (663)	2	3
	" 48.	Rubens. "Quos ego" J. Daullé, engr. $39\frac{1}{2} \times 46$ (964 B)	6	9
	" 49.	Same artist. Old woman with a chafing- dish C. Fr. Boetius, engr. $48\frac{1}{2} \times 31$ (958)	3	6
*	" 50.	Same artist. The two sons of Rubens J. Daullé, engr. $34\frac{1}{2} \times 21$ (986 B)	6	9
Second Part				
	II. Title- page.	L. de Silvestre. Maria Josepha of Austria as Electoral Princess . . J. Daullé, engr. 65×48 (771)	6	9
*	" 1.	Correggio. La Notte Surugue fils, engr. 54×40 (152)	6	9
	" 2.	Same artist? The Physician of Correggio P. Tanjé, engr. 29×23 (155)	4	6
	" 3.	Parmeggianino. "La Madonna della Rosa" J. Ch. Deucher, engr. (161)	3	5
	" 4.	School of Correggio. Madonna with the kneeling St. George 41×34 (165A) Engr. by M. Auber as Gir. Mazzuoli	2	3
*	" 5.	H. Holbein, the younger. Portrait of Morette Engr. by J. Folkema as L. da Vinci	6	9

No.		Price in Marks	
		white	Chin.
II. 6.	Cima da Conegliano. The Saviour . J. Folkema, engr. 44×22 (61)	4	6
" 7.	Dosso Dossi. Vision of the Four Fathers of the Church . . . 52½×30½ P. A. Kilian, engr. (128)	4	6
" 8.	Tizian. Virgin and Child with Four Saints J. Folkema, engr. 26×36½ (168)	4	6
" 9.	Paolo Veronese. The Marriage at Cana L. Jacob, engr. 36½×78 (226)	6	9
" 10.	Same artist. Portrait of Daniele Barbaro J. Houbraken, engr. 28½×22 (236)	4	6
" 11.	Tintoretto. The woman taken in adul- tery, before Christ P. A. Kilian, engr. 35½×66 (270A)	5	7
" 12.	Gius. Porta, called Salviati. Angels weeping over Christ P. Tanjé, engr. 40½×33 (86)	3	5
" 13.	Franc. Bassano. The money-changers being driven out of the Temple 34×43½ P. Chenu and Kilian, engr. (277)	3	5
" 14.	Same artist. The adoration of the shepherds P. Chenu, engr. 29½×48 (278)	2	3
" 15.	Turchi. Venus and Adonis J. Beauvarlet, engr. 28½×34 (521)	4	6
" 16.	Ricci. The Ascension. J. Punt, engr. 39×43 (548)	2	3
" 17.	Garofalo. Neptune and Minerva . . . J. Folkema, engr. 46½×30½ (132)	5	7
" 18.	Cam. Procaccini. St. Rochus healing those stricken with the plague . . . J. Camerata, engr. 51×74 (645)	6	9
" 19.	Ann. Carracci. The Genius of Fame C. D. Jardinier, engr. 45½×29 (306)	6	9
" 20.	G. Reni. Ninus giving Semiramis his crown J. M. Preissler, engr. 52×37 (325)	4	6

No.		Price in Marks white Chin.	
* II. 21.	Albani. Cupids and the Rape of Proserpine	9	12
	P. Tanjé, engr. $37\frac{1}{2} \times 49$ (337)		
" 22.	Guercino. Cephalus and the body of Procris	4	6
	L. Lempereur, engr. 34×43 (361)		
" 23.	Same artist. Venus and the body of Adonis	4	6
	L. Lempereur, engr. $34 \times 42\frac{1}{2}$ (364)		
" 24.	Lanfranco. The repentant St. Peter	2	3
	J. Daullé, engr. $41\frac{1}{2} \times 30\frac{1}{2}$ (349)		
" 25.	Tiarini. Medoro and Angelica	3	5
	Ant. Radigues, engr. 30×39 (336)		
" 26.	Sim. Cantarini, called il Pesaro.		
	Joseph and Potiphar's wife	2	3
	J. Camerata, engr. $27\frac{1}{2} \times 35\frac{1}{2}$ (382)		
" 27.	Scarsellino. The Holy Family with Saints	2	3
	Et. Fessard, engr. $39 \times 43\frac{1}{2}$ (148)		
* " 28.	Caravaggio. The cheat	6	9
	P. Tanjé, engr. $23 \times 33\frac{1}{2}$ (408)		
" 29.	Dom. Feti. The lost piece of silver.	2	3
	J. Camerata, engr. 36×29 (418)		
" 30.	Same artist. The labourers in the vineyard	2	3
	J. Camerata, engr. 38×28 (423)		
" 31.	G. B. Castiglione. Noah's ark	3	5
	P. Aveline, engr. 37×47 (659)		
" 32.	Same artist. Jacob's return	3	5
	P. Aveline, engr. 37×40 (660)		
" 33.	B. Biscaino. The woman taken in adultery, before Christ	3	5
	J. Camerata, engr. $28 \times 37\frac{1}{2}$ (664)		
" 34.	Ribera. The deliverance of St. Peter from prison	2	3
	M. Pitteri, engr. $30 \times 39\frac{1}{2}$ (684)		
" 35.	Same artist. St. Francis on the bed of thorns	2	3
	M. Pitteri, engr. $30\frac{1}{2} \times 39$ (685)		

No.		Price in Marks	
		white	Chin.
II. 36.	Andr. Vaccaro. Christ with the redeemed from Hades, before His Mother . . . J. Camerata, engr. $40\frac{1}{2} \times 43$ (464)	2	3
" 37.	Luca Giordano. Lot and his daughters J. Beauvarlet, engr. $30 \times 40\frac{1}{2}$ (490)	3	5
" 38.	Same artist. Susanna and the elders . J. Beauvarlet, engr. 30×42 (477)	3	5
" 39.	Same artist. Perseus and Phineus . J. Beauvarlet, engr. 35×49 (476)	3	5
" 40.	Same artist. The rape of the Sabines (485) D. Sornique and Gaillard engr. 33×37	6	9
" 41.	Solimena. The Virgin in the clouds, with Saints P. A. Kilian, engr. $36 \times 35\frac{1}{2}$ (497)	2	3
" 42.	Pagani. Magdalene N. Tardieu, engr. $31\frac{1}{2} \times 41$ (648)	6	9
" 43.	H. Holbein the younger. The Madonna of the Burgomaster Meyer . . Ch. F. Boetius, engr. 45×30 (1892)	6	9
" 44.	Rubens. Crowning the hero . . . P. Tanjé, engr. 30×32 (956)	3	6
" 45.	Velazquez. Portrait of a man. Rubens. Portrait of a woman . . Both engraved by F. Zucchi, as Rubens. $23 \times 17\frac{1}{2}$ (698 & 1004)	4	6
" 46.	Rubens. Landscape with wild beasts . J. E. Ridinger, engr. $23 \times 47\frac{1}{2}$ (982)	6	9
" 47.	Rembrandt. Manoah's sacrifice . . J. Houbraken, engr. $33\frac{1}{2} \times 40$ (1563)	5	6
" 48.	Same artist. Portr. of an old man with a stick P. Tanjé, engr. $27 \times 22\frac{1}{2}$ (1571)	4	6
" 49.	Van Dyck. St. Jerome N. de Beauvais, engr. $31 \times 33\frac{1}{2}$ (1024)	4	6
" 50.	Berchem. Landscape with animals . J. Aliamet, engr. 51×41 (1489)	3	5

No.	Title- page.	Third Part.	Price in Marks	
			white	Chin.
III.		Ant. Graff. King Frederick Augustus the Just	3	6
		J. Bause, engr. 28×24½ (2165)		
*	"	1. Raphael. Sistine Madonna	15	20
		C. G. Schulze, engr. 63×47½ (93)		
*	"	2. Rembrandt. Ganymede in the talons of the eagle	12	15
		Same engraver. 55½×40½ (1558)		
"	"	3. Giov. Ant. da Pordenone. A lady in mourning	3	6
		Same engraver. 26×23 (199 A)		
*	"	4. Guido Reni. "Ecce homo"	6	9
		Same engraver. 24×20 (329)		
"	"	5. An. Carracci. Head of Christ	3	6
		Same engraver. 18×15 (309)		
"	"	6. Viani. Venus and two Cupids	3	5
		Same engraver. 23½×29½ (404)		
*	"	7. Ang. Kauffmann. Female portrait as a Vestal virgin	2	4
		Same engraver. 35½×28 (2182)		
"	"	8. Same artist. The forsaken Ariadne	2	4
		E. G. Krüger, engr. 35½×28 (2183)		
"	"	9. Ferd. Bol. Jacob before Pharaoh	12	15
		Same engraver. 41½×54 (1605)		
"	"	10. Kasp. Netscher. A lady singing, and a lute-player	6	9
		Same engraver. 33×25½ (1347)		
"	"	11. A. Peane. The fortune-teller	3	6
		C. F. Stölzel, engr. 35×29 (778)		
"	"	12. Ad. van der Werff. Magdalene	3	6
		Same engraver. 33×24 (1817)		
"	"	13. Rubens. Portrait of a woman with plaited hair	4	6
		Same engraver. 23½×18 (964 A)		

No.		Price in Marks	
		white	Chin.
III. 14.	A. B. Mengs. Cupid sharpening an arrow J. F. Bause, engr. 22×18 (177) Before lettering	4	6
* " 15.	Van Dyck. Portrait of a man in a fur coat (so-called Ryckaert) . C. S. Raspe, engr. 31×26 (1035)	9	12
" 16.	Same artist. Portrait of a commander with a red scarf Same engraver. 31×25 (1026)	4	6
" 17.	Pesne. Girl with pigeons Same engraver. 22×18½ (773)	3	6
" 18.	Guercino. The wounded Dorinda. Scene from Guarini's Pastor Fido (367) C. F. T. Uhlemann, engr. 44×53	3	5
" 19.	Trevisani. Virgin and Child with St. John. J. G. Schmidt, engr. 33½×26 (448)	3	5
" 20.	E. Seemann. The artist's own portrait Same engraver. 19×15½ (798 B)	4	6
* " 21.	Berchem. Fishermen by a lake . . C. G. Geyser, engr. 32×45½ (1482)	3	5
" 22.	Dietrich. Shepherd and Shepherdess C. A. Günther, engr. 34½×52½ (2114) Before lettering	6	9
* " 23.	Ph. Wouwerman. Landscape with a red-covered wagon Same engraver. 31½×38 (1408)	12	3
" 24.	A. v. d. Velde. Pasturage with a milkmaid H. F. Laurin, engr. 35×42½ (1655)	3	6
" 25.	School of C. Poelenburgh, Figures by P. Bout. Flocks in a river . . J. G. A. Frenzel, engr. 23×32 (1250)	6	8
" 26.	G. Reni. Head of Christ with the crown of thorns Ant. Krüger, engr. 18½×14½ (323) Before lettering	4	6
		9	

No.		Price in Marks	
		white	Chin.
III. 27.	Jac. Ruysdael and Adr. v. d. Velde. The chase C. A. Günther, engr. 45×60 (1492) Before lettering	9 15	12
" 28.	Italian School, 16th. Century. The Virgin and St. John Engraved by E. G. Krüger as Vincenzo da S. Gimignano. 37×28 (194 A) Before lettering	3 9 9	6 12
* " 29.	Tizian. The Tribute Money M. Steinla, engr. 26×19½ (169)	9	12
" 30.	A. B. Mengs. The artist's own portrait L. Gruner, engr. 22½×17 (166) Before lettering	4 9	6
" 31.	Stanzioni. Natural Philosophy. Allegory. 35×23 (463) Engr. by J. Canale as Domenichino.	3	5
" 32.	Ribera. A learned man Same engraver. 29×22 (692)	3	5
" 33.	Albani. Expulsion from Paradise Same engraver. 30½×40 (342)	3	5
" 34.	Jac. van Loo. Paris and Enone Same engraver. 37×29½ (1599)	2	3
" 35.	A. v. d. Werff. The Virgin with the Infant Christ and St. John J. Canale, engr. 40×30 (1819)	4	6
" 36.	Angelica Kauffmann. Female portrait as a Sibyl Same engraver. 29×21 (2181)	3	6
" 37.	Rubens. The judgment of Paris P. E. Moitte, engr. 36×48 (962 B.)	3	5
" 38.	Tizian. Portrait of a young girl with a vase Syl. Pomarede, engr. 24½×21½ (173)	2	3

No.		Price in Marks	
		white	Chin.
* III. 39.	Ruisdael. The Cemetery L. Friedrich, engr. 39×44 (1502) Before lettering	12 19	15
" 40.	Ruisdael. The Monastery C. Krüger, engr. 35½×44. (1494) Before lettering	9 15	12
" 41.	Velazquez. Portrait of a man E. Mohn, engr. 29×24 (697) Before lettering	9 15	12
" 42.	Murillo. St. Rodriguez Th. Langer, engr. 31×19 (704) Before lettering	12 19	15
" 43.	S. Koninck. The Hermit G. Planer, engr. 30½×23 (1589)	9	12
" 44.	Palma Vecchio. The three sisters 26½×36½ A. Semmler, engr. (189) Before lettering	12 19	15
* " 45.	Same artist. Jacob and Rachel 31×52 (192) Engr. by Th. Langer as Giorgione Before lettering	12 19	15
" 46.	Veneto, Bart. The daughter of Herodias Engr. as School of Leonardo da Vinci by C. R. Petzsch. 36½×22 (201A) Before lettering	12 15	12
* " 47.	Dürer. Christ on the Cross 19½×51½ Th. Langer, engr. (1870)	6	7
* " 48.	Franceschini. The penitent Magdalene E. Büchel, engr. 42×30 (389) Before lettering	12 18	15
" 49.	Ribera. St. Andrew J. Campana, engr. 32×25 (688)	6	9
" 50.	Nogari. The miser. — The old woman with a chafing-dish J. C. Gudeborn, engr. (591 592)	8	12

No.	1a. Single Engravings.	Price in Marks	
		white	Chin.
E. 1.	G. A. Kuntz. Pilgrim praying	2	3
	H. Bürkner, engr. 25×15 (2366)		
	Before lettering	4	5
" 2.	Mantegna. Holy Family	12	15
	Th. Langer, engr. 25×20 (51)		
	Before lettering	24	30
	Artist's proof		45
" 5.	Corradini. Sculptor. The Centaur Groups in the Grosse Garten. Two sheets together	4	
	Ch. Ph. Lindemann, engr. 37×29		
" 6.	Same artist. Time unveiling Truth	2	4
	Same engraver. 46½×30		
" 7.	Balestra. Time carrying away Beauty	2	4
	G. M. Preisler, engr. 48½×31		

II.

Engravings from pictures by modern masters
in the Royal Picture Gallery

Issued in connection with the Ministry of the Interior.

With biographical notices in German by **W. Rossmann** and
W. v. Seidlitz.

(Art dépôt A. Gutbier).

Begun in 1881. Finished in 1886.

Four Parts each containing three Engravings in large
Folio (76×56).

Price of the whole Collection:		Price in Marks	
		white	Chinese
Lettered		120	160
Before lettering		240	320
Artist's proof			480
Price of the parts singly:			
Part I lettered		30	40
Before lettering		60	80
Artist's proof			120
Part II lettered		25	35
Before lettering		50	70
Artist's proof			100
Part III lettered		30	40
Before lettering		60	80
Artist's proof			120
Part IV lettered		40	50
Before lettering		80	100
Artist's proof			150

First Part.

1. A. Calame. The forest stream (Cat.-No. 2388)	12	15
L. Friedrich, engr.	33×47	
Before lettering	24	30
Artist's proof		45

			Price in Marks	
			white	Chinese
2.	F. Pauwels. In the hospital		12	15
	Th. Langer, engr. Before lettering		24	30
	32×38 (2271) Artist's proof			45
3.	G. A. Kuntz. A greeting from the world		12	15
	E. Büchel, engr. Before lettering		24	30
	41×24 (2364) Artist's proof			45

Second Part.

4.	L. Richter. Ferry at the Schreckenstein		10	12
	H. Bürkner, engr. Before lettering		20	24
	30×40 (2220) Artist's proof			36
5.	P. Kiessling. Mignon		10	12
	F. Seifert, engr. Before lettering		20	24
	34 ¹ / ₂ ×26 (2278) Artist's proof			36
6.	E. Kurzbauer. The slander		12	15
	Th. Langer, engr. Before lettering		24	30
	25×35 (2336) Artist's proof			45

Third Part.

7.	R. Jordan. Rescue from shipwreck		12	15
	L. Friedrich, engr. Before lettering		24	30
	32×41 ¹ / ₂ (2296) Artist's proof			45
8.	H. Oehmichen. Paying taxes		10	12
	C. R. Petzsch, engr. Before lettering		20	24
	28×40 (2318) Artist's proof			36
9.	F. Defregger. Taking leave of the sennnerin		12	15
	H. Bürkner, engr. Before lettering		24	30
	36 ¹ / ₂ ×29 ¹ / ₂ (2328) Artist's proof			45

Fourth Part.

10.	A. Feuerbach. Madonna		18	20
	E. Büchel, engr. Before lettering		36	40
	35×29 (2362) Artist's proof			60
11.	H. Hofmann. The woman taken in adultery, before Christ		18	20
	E. Mohn, engr. Before lettering		36	40
	36 ³ / ₄ ×46 (2254) Artist's proof			60
12.	O. Gebler. Two poachers		10	12
	C. R. Petzsch, engr. Before lettering		20	24
	24×33 (2334) Artist's proof			36

III. Single Engravings.

Price in Marks
white Chinese

No. 13.	B. Vautier.	Pause in the dance . . .	15	18
	H. Bürkner, engr.	33×48 (2313)		
		Before lettering . . .	40	
		Artist's proof . . .	60	
" 14.	Canaletto.	The court of the Zwinger . . .	10	12
	L. Schulz, engr.	24×48 (629) . . .		
		Before lettering . . .	25	
		Artist's proof . . .	40	
" 15.	Van Eyck.	Madonna	12	15
	H. Bürkner, engr.	26×39 (799)		
		Before lettering . . .	40	
		Artist's proof . . .	60	
" 16.	Metsu.	A cheerful repast	12	15
	E. Mohn, engr.	47½×38½ (1732)		
		Before lettering . . .	40	
		Artist's proof . . .	60	
" 17.	Hofmann.	Christ in the Temple . . .	25	30
	Ed. Büchel, engr.	35×48 (2255)		
		Before lettering . . .	100	
		Artist's proof . . .	200	
" 18.	G. Max.	"Our Father"	10	15
	H. Bürkner, engr.	48½×34 (2336 A)		
		Before lettering . . .	25	
		Artist's proof . . .	50	

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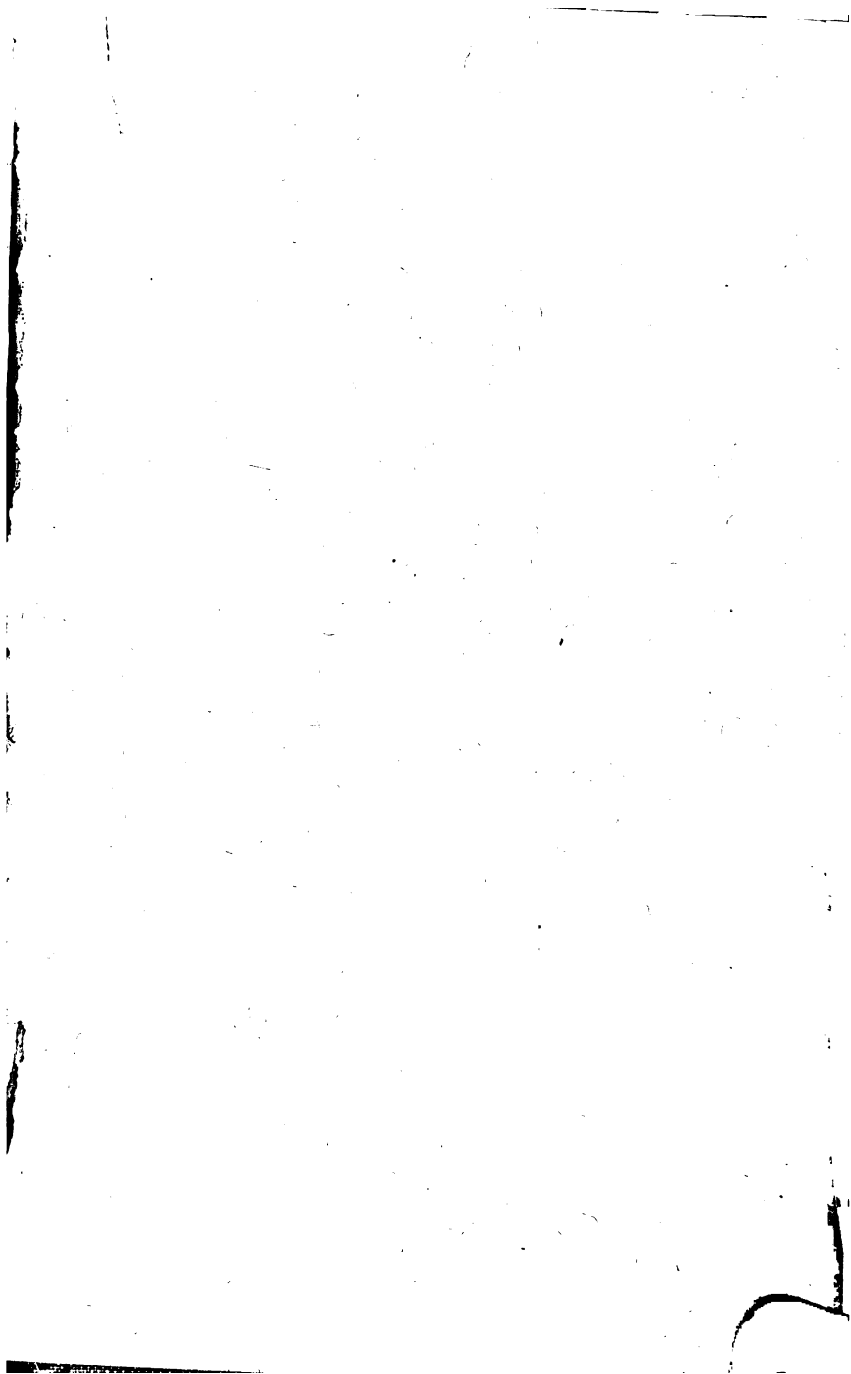
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